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# Gay's
# The Beggar's Opera
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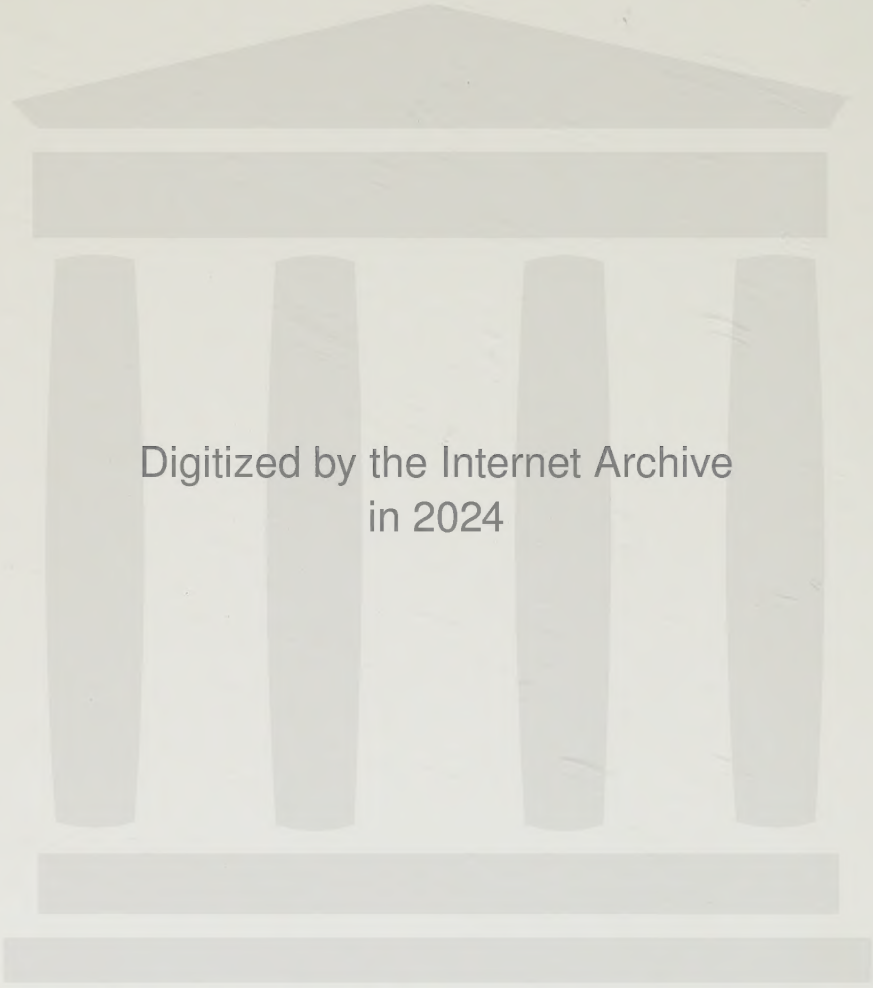
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REVISED EDITION

# The BEGGAR'S OPERA

as it is Performed at the

Lyric Theatre, Hammersmith

With new settings of the Airs and additional Music

by

Frederic Austin

Arranged for the

## VOICE AND PIANOFORTE.

---

*Published by Boosey & Co, Ltd. at their Music Warehouse*
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WITHDRAWN
MOUNT ST. MARY'S

WITHDRAWN

JOSEPH RUZICKA, INC.

*As revived by* Mr. NIGEL PLAYFAIR *at the Lyric Theatre, Hammersmith, June 5th, 1920.*

---

| | |
|---|---|
| *PEACHUM* - - - | FREDERIC AUSTIN |
| *LOCKIT* - - - - | ARTHUR WYNN |
| *MACHEATH* - - - | FREDERICK RANALOW |
| *FILCH* / *MAT OF THE MINT* - | ALFRED HEATHER |
| *THE BEGGAR* - - - | ARNOLD PILBEAM |
| *MRS. PEACHUM* - - - | ELSIE FRENCH |
| *POLLY PEACHUM* - - | SYLVIA NELIS |
| *LUCY LOCKIT* - - - | VIOLET MARQUESITA |
| *DIANA TRAPES* - - - | BERYL FREEMAN |
| *JENNY DIVER* - - - | NONNY LOCK |

*Drawer:* DAVID HODDER *Turnkey:* JACK GIRLING

*Members of Macheath's Gang:*

ALAN TROTTER, MALCOLM RIGNOLD, JOHN CLIFFORD, EDWARD BARRS, CHARLES STAITE

*Women of the Town:*

ELLA MILNE, DOLORES DENISON, VERA HURST, WINIFRED CHRISTIE, LILIAN STANFORD, EDITH BARTLETT, ENID LINDSAY AND NONNY LOCK

| | |
|---|---|
| *Harpsichord* - - - - | NELLIE CHAPLIN |
| *1st Violin and Viola d'Amore* - - | KATE CHAPLIN |
| *2na Violin* - - - - | KATHLEEN THOMAS |
| *Viola* - - - - | LILIAN MUKLE |
| *Violoncello and Viola da Gamba* . - | MABEL CHAPLIN |
| *Double Bass* - - - - | LOUISE MUKLE |
| *Oboe* - - - - - | LEILA BULL |
| *Flute* - - - - - | FLORENCE MUKLE |

CONDUCTOR: EUGENE GOOSSENS, JUNR.

# Note.

THE present arrangement of "The Beggar's Opera," made for Mr. Nigel Playfair's revival at the Lyric Theatre, Hammersmith, has been prepared from two early editions kindly lent to me by Mr. J. G. Crauturd and Mr. Barry Jackson. For these editions, Dr. Pepusch and Dr. Arne were respectively responsible. The material contained in them consists of an Overture and the tunes of the songs, to which figured basses were added. These tunes differ very much in detail in the two editions, but in general I have used the more authentic and simpler versions of Dr. Pepusch, in preference to those made later by Dr. Arne. The Overture also bears traces of the variation in taste and style characteristic of the two editors, and is claimed by both of them (or their publishers) as their own composition. There is little doubt, however, that it was originally written by Dr. Pepusch, and, apart from re-scoring it, I have here left it very much as it stood in his edition, slightly revising and stiffening the texture of the counterpoint. The figured basses were not such as could be used for present purposes, and I have re-harmonised the Airs, provided accompaniments, introductions, etc., for them, arranging certain of them as concerted pieces, and adding music to them in various ways where reasons of stage action have made it necessary. Additions will also be found here and there in the shape of Interludes, etc. I have scored the whole for String Quintet, Flute, Oboe and Harpsichord, with occasional use of the Viola d'Amore and Viola da Gamba.

The parts of Macheath and Lucy Lockit were originally planned for a tenor and a soprano. These I have re-arranged for a bass-baritone and a contralto, partly because of the particular circumstances of Mr. Playfair's production, partly for reasons of contrast with other voices in the opera.

FREDERIC AUSTIN

# Note to 2nd Edition.

THE additional music written for the second Hammersmith version of the opera, and hitherto published separately, is incorporated in the present edition, the various numbers being printed in the order of their performance. Alternative and additional numbers will be found in the Appendix.

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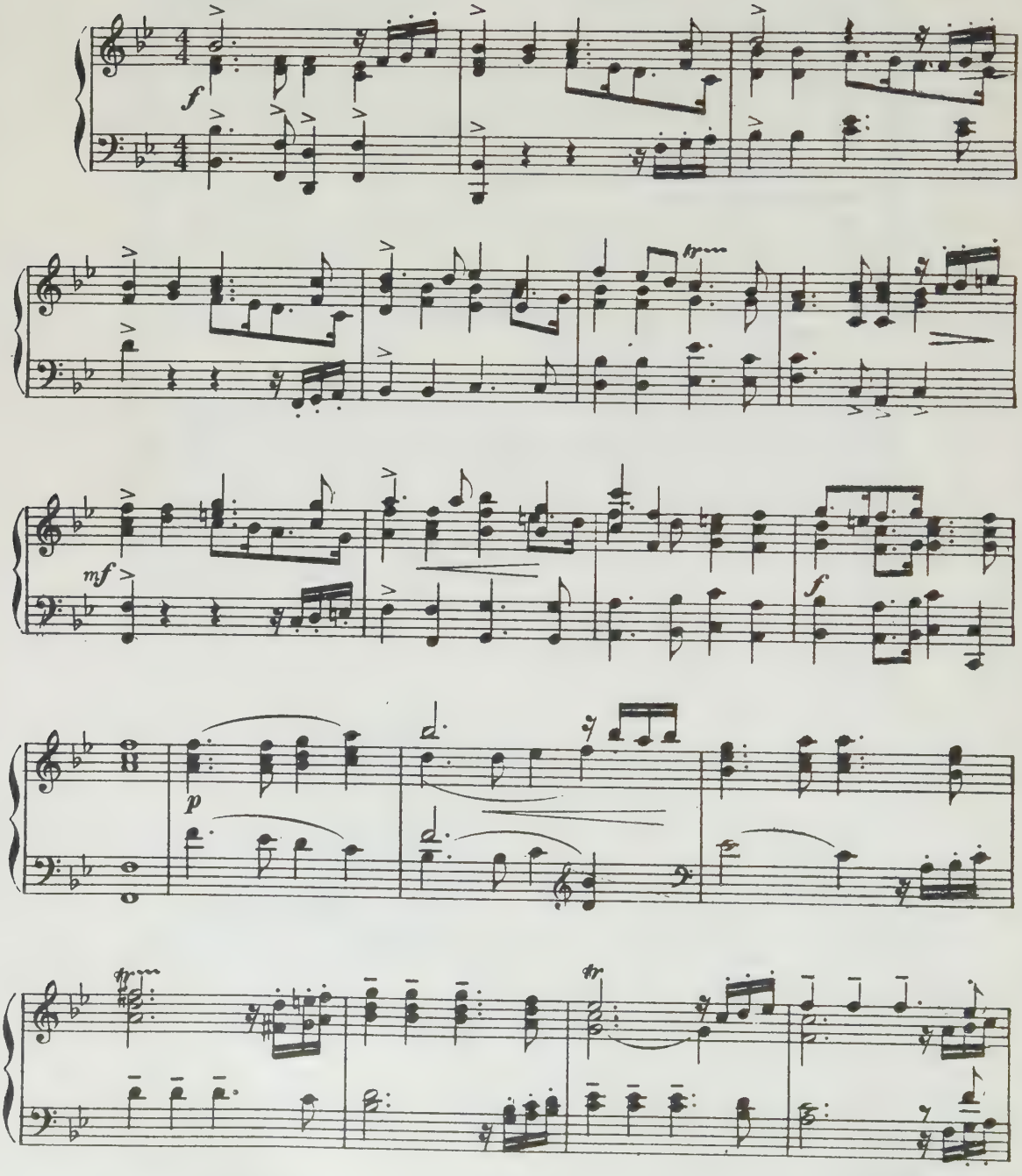
# Nº 1. OVERTURE.

DR. PEPUSCH (revised, F. A.)

Grave.

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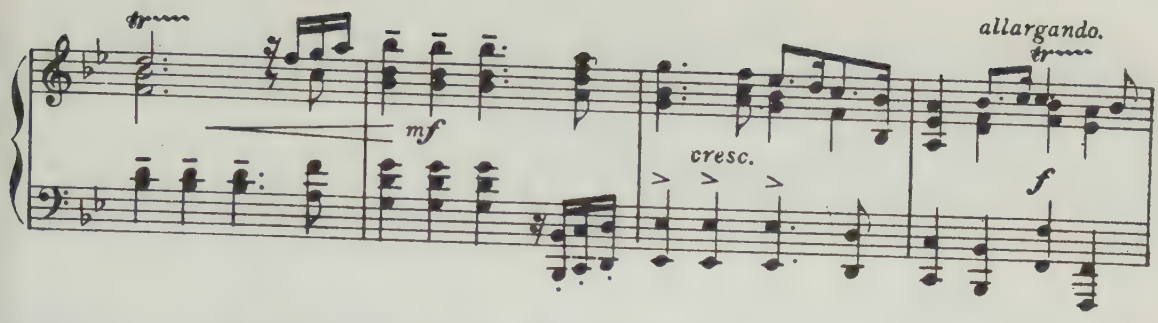
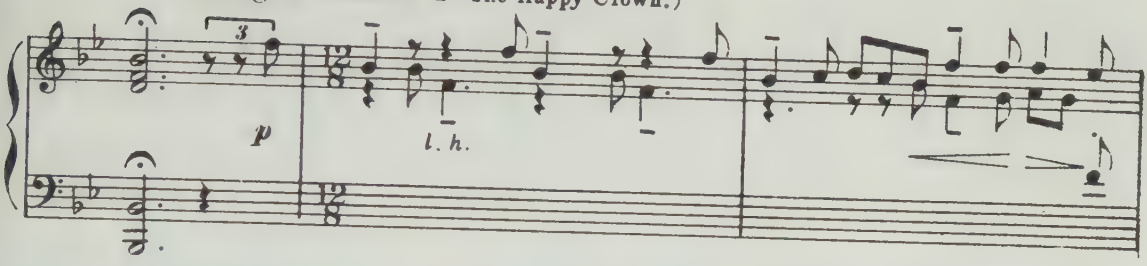
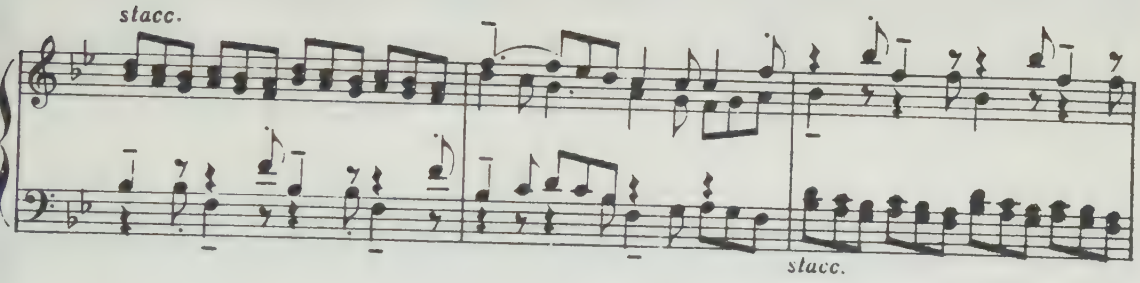
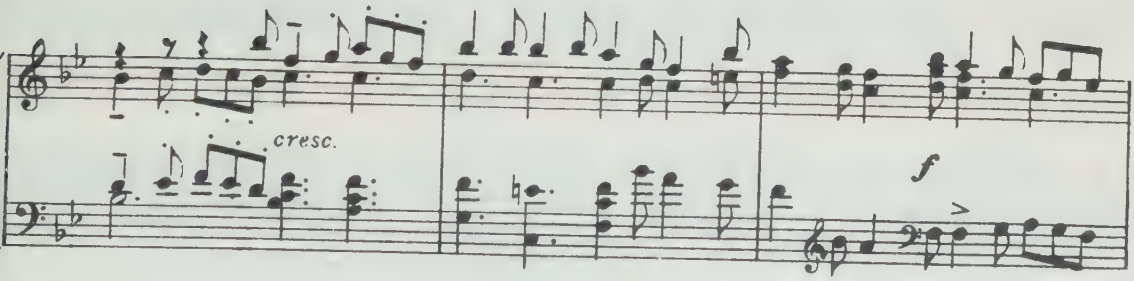
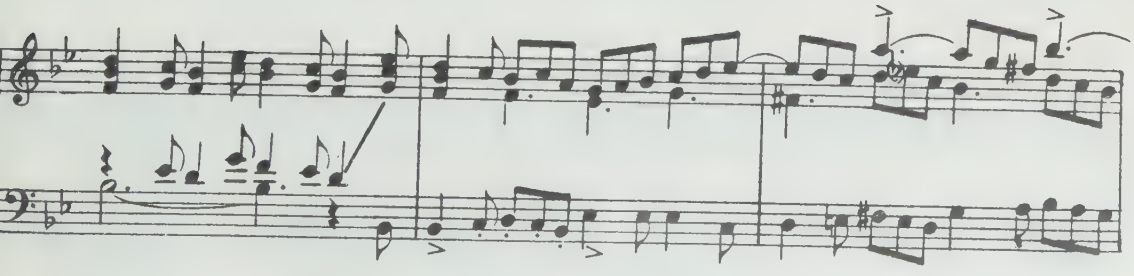


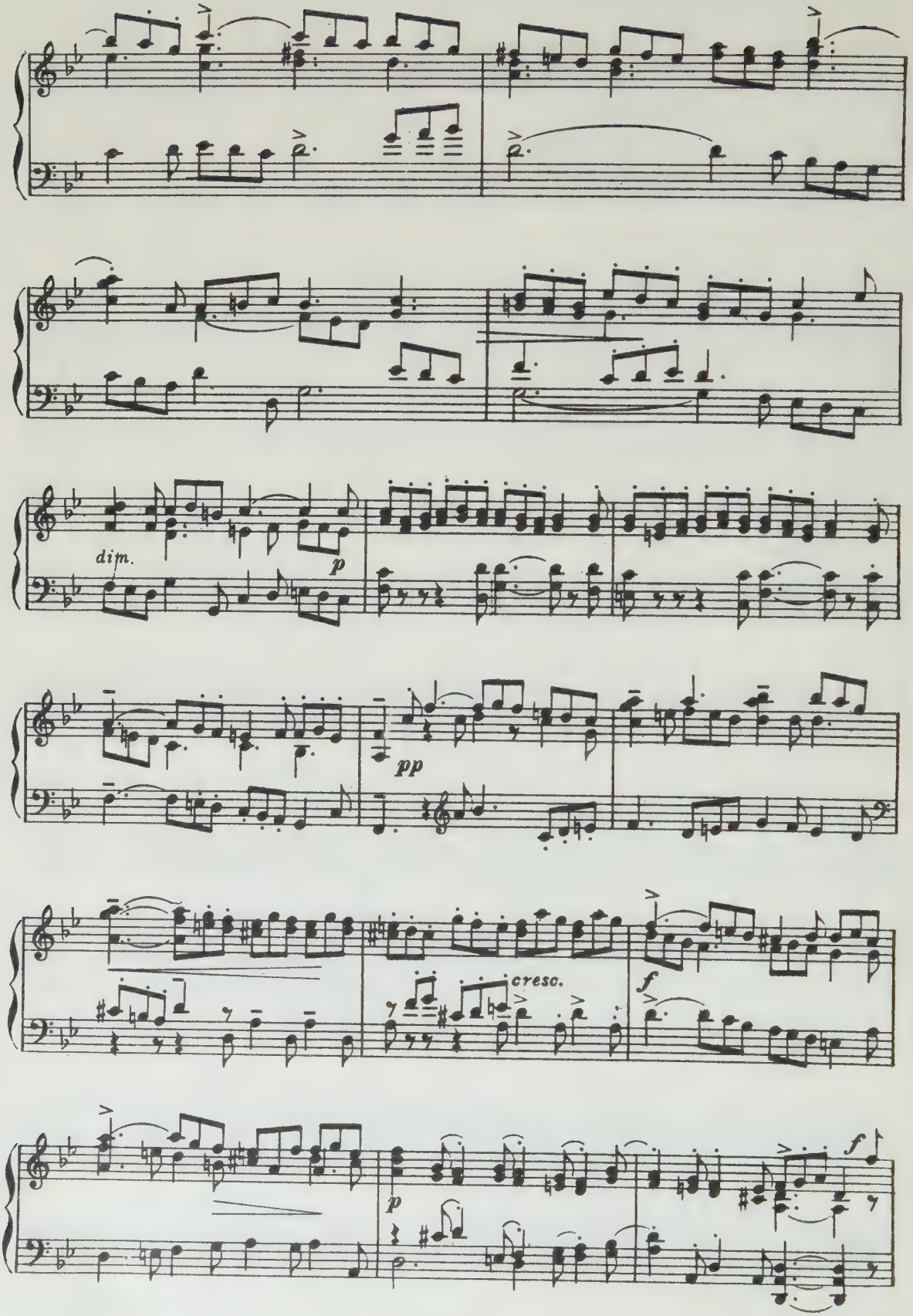

Allegro. (founded on "The Happy Clown.")

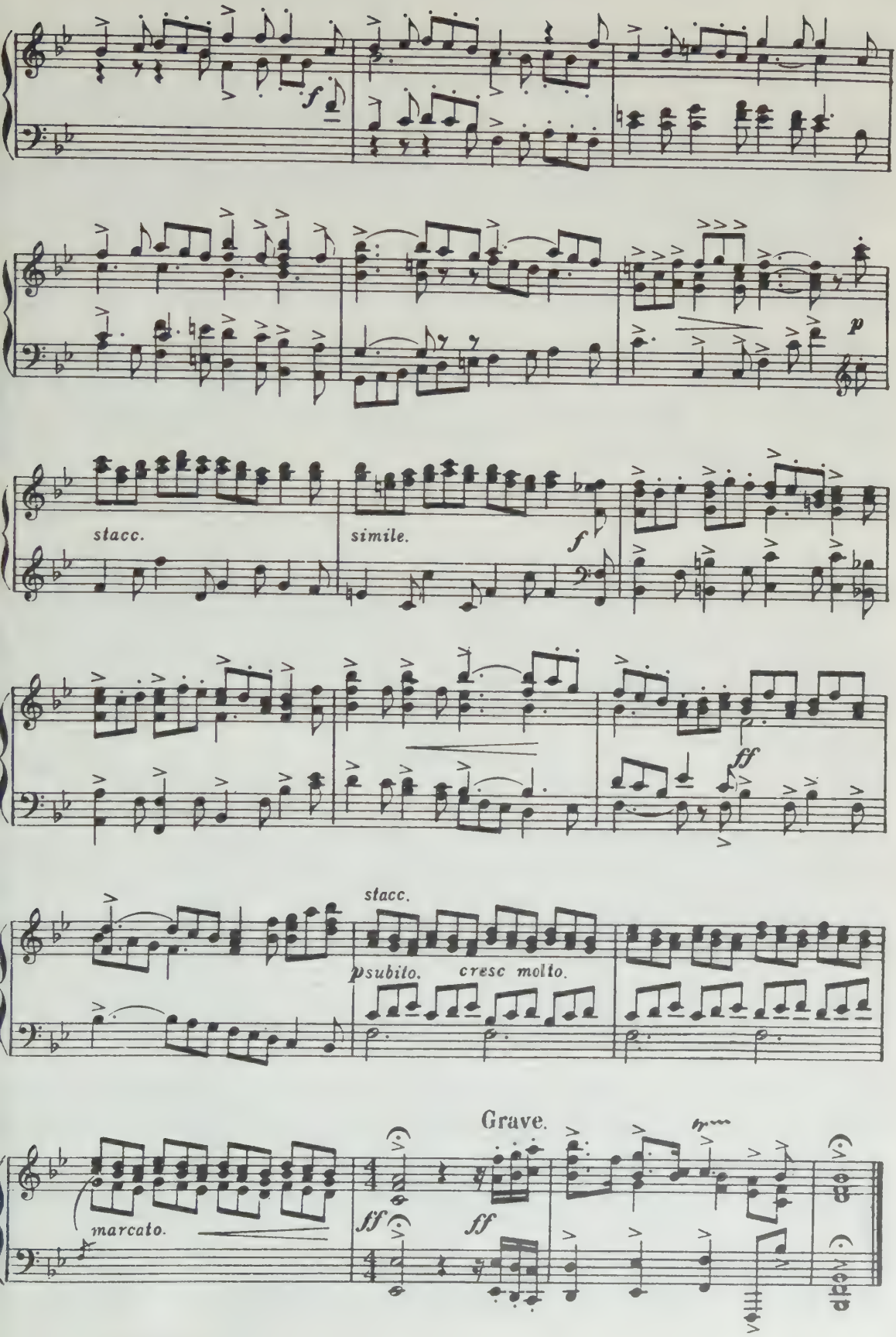



dim.
p
pp
cresc.
f
p
f

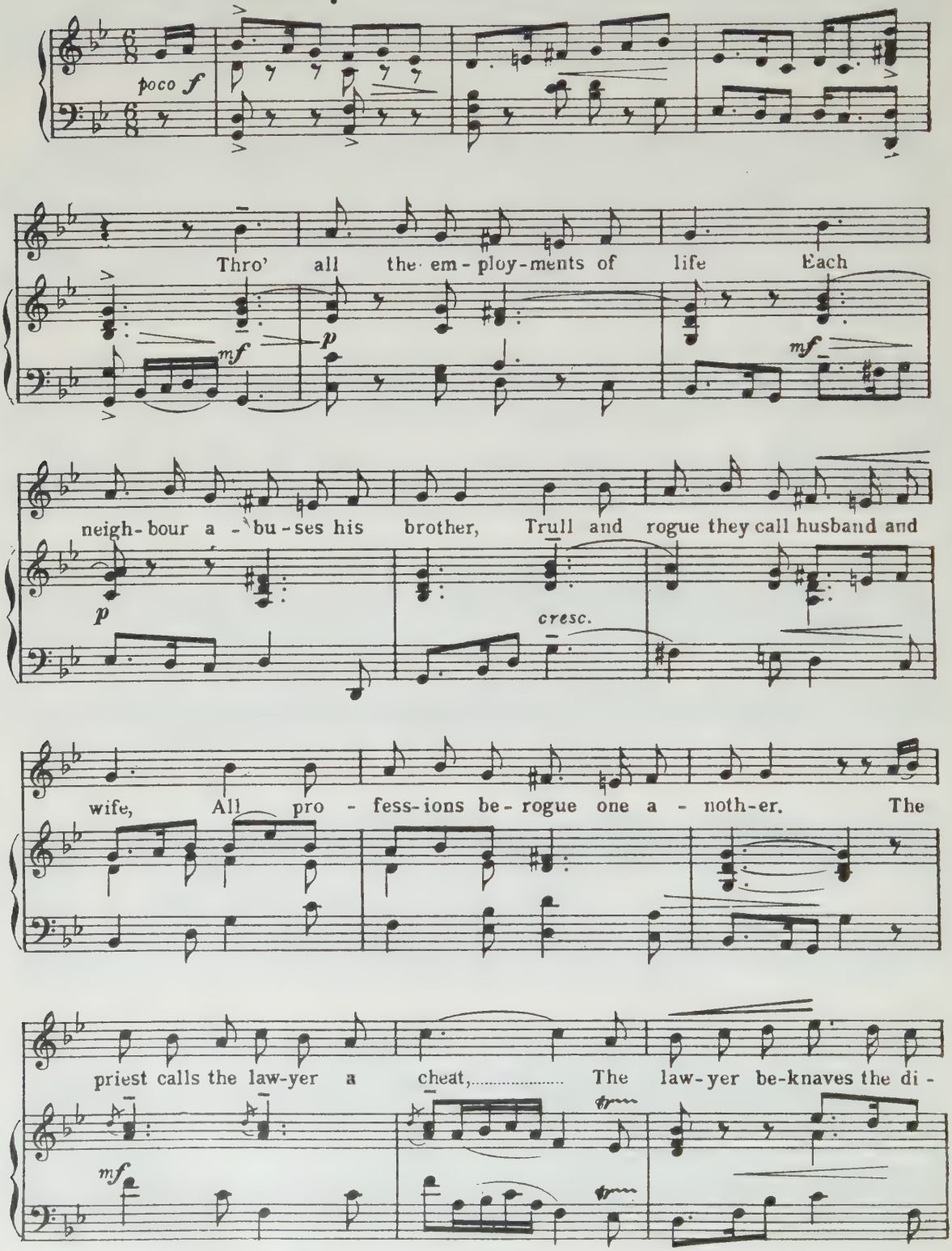

f
p
stacc.
simile.
f
ff
stacc.
psubito.
cresc molto.
Grave.
marcato.
ff
ff

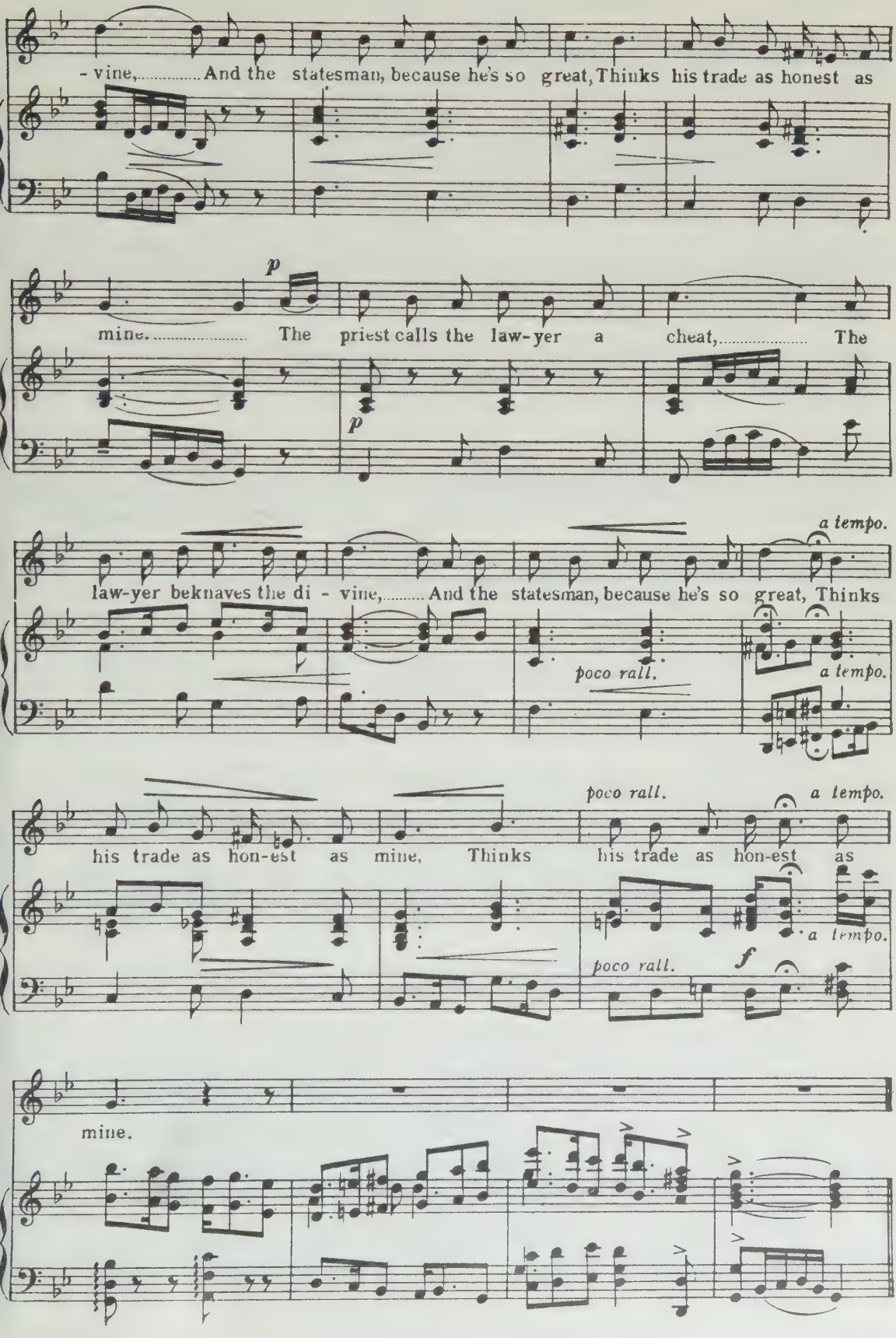
# ACT I.- SCENE I. (Peachum's House.)

## No 2. THRO' ALL THE EMPLOYMENTS OF LIFE.

Peachum.

Rather deliberately. AIR.-"AN OLD WOMAN CLOTHED IN GRAY."

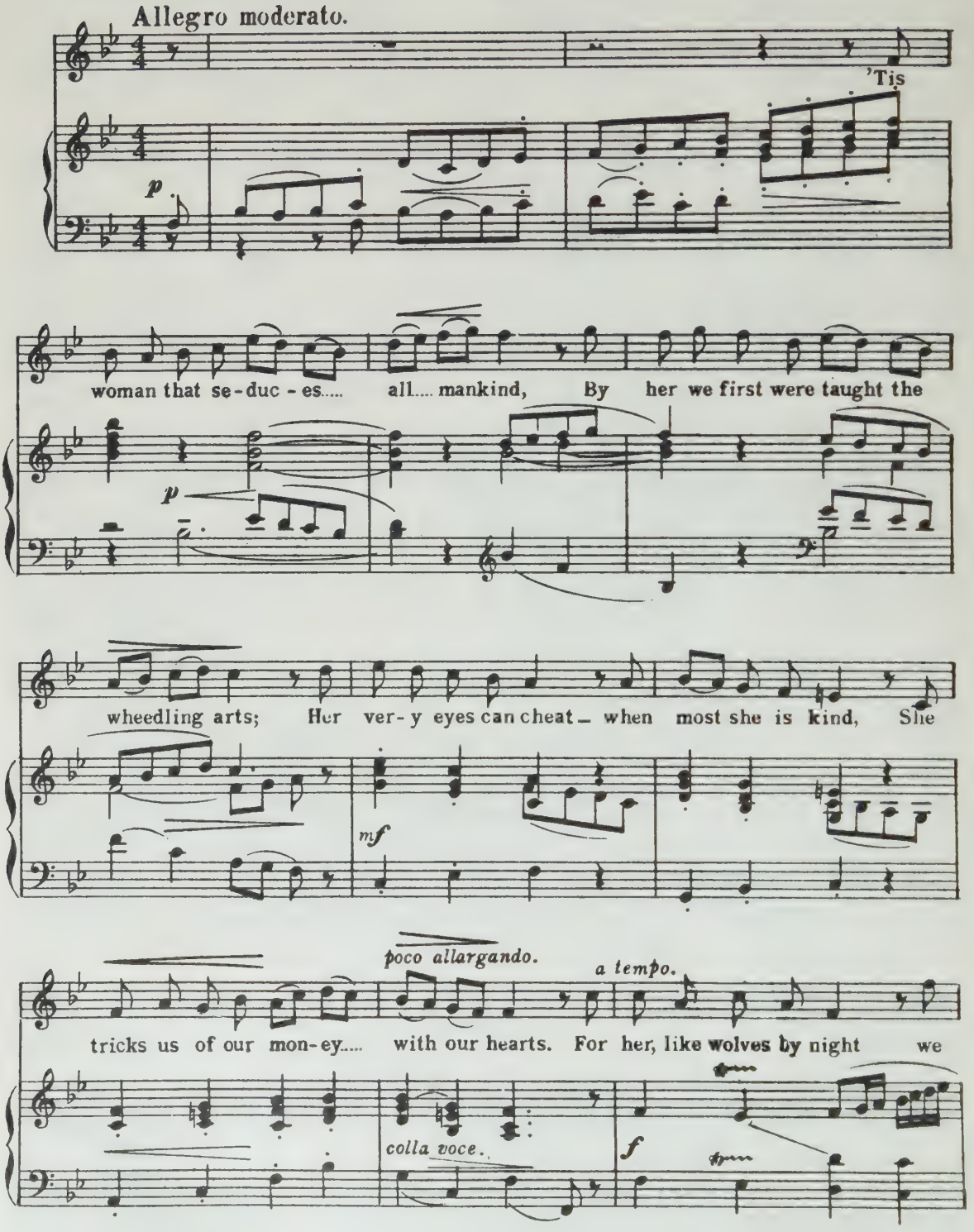


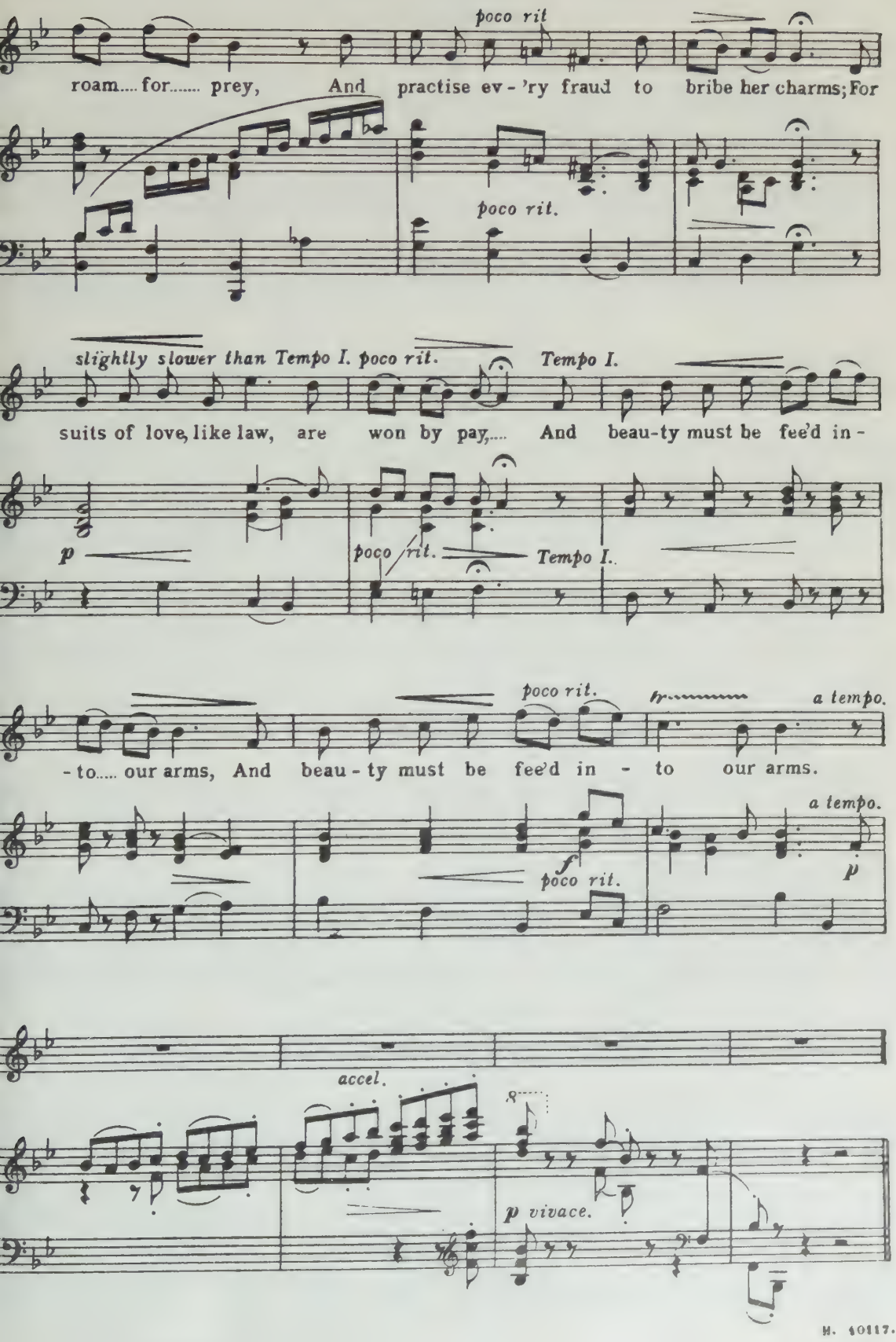

- vine,..... And the statesman, because he's so great, Thinks his trade as honest as
p
mine..... The priest calls the law-yer a cheat,..... The
p
a tempo.
law-yer beknaves the di - vine,..... And the statesman, because he's so great, Thinks
poco rall.
a tempo.
poco rall.
a tempo.
his trade as hon-est as mine, Thinks his trade as hon-est as
a tempo.
poco rall.
f
mine.

# No. 3. 'TIS WOMAN THAT SEDUCES ALL MANKIND.

## Filch.

AIR.—"THE BONNY GRAY-EYED MORN."

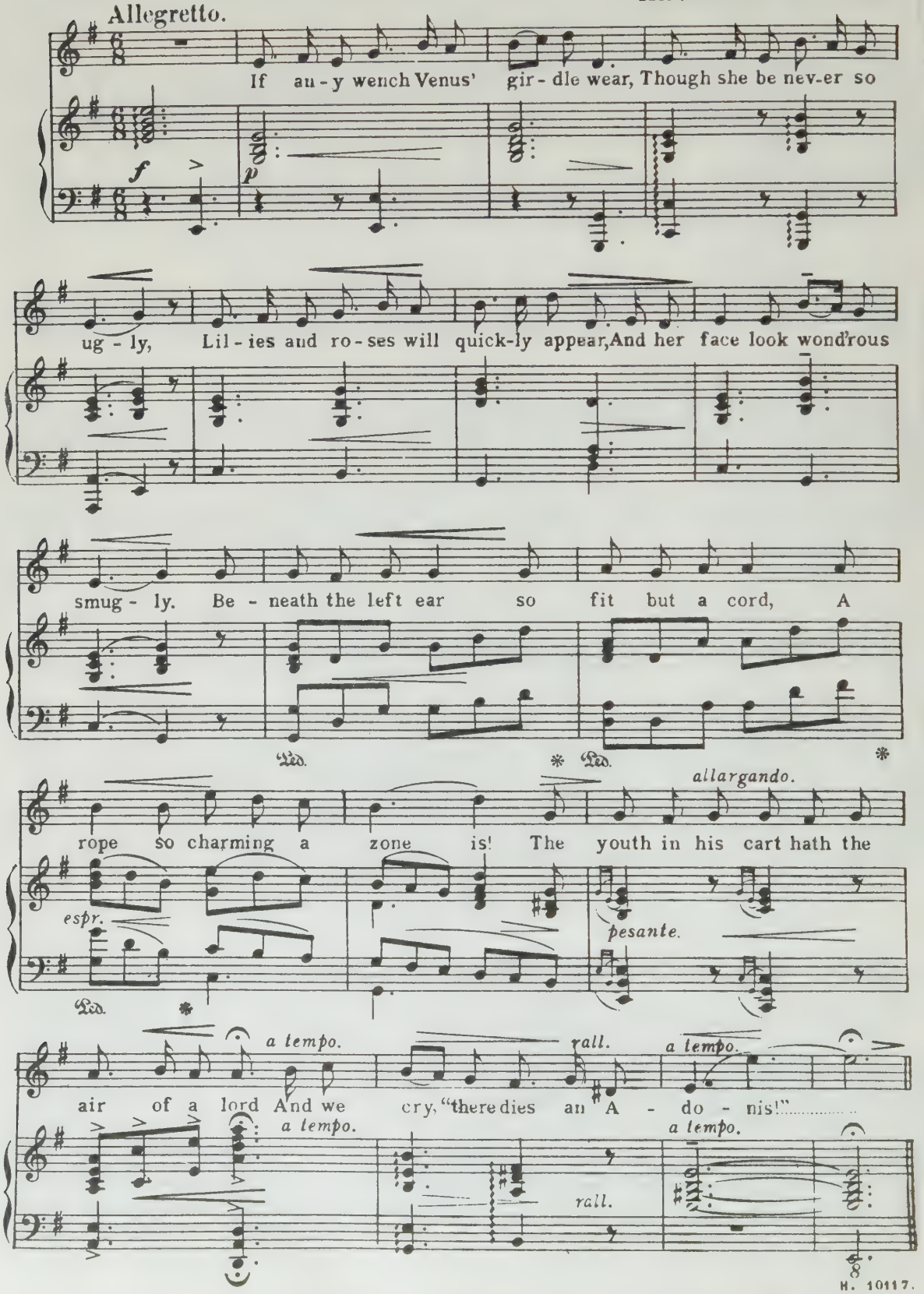



poco rit
roam.... for..... prey, And practise ev - 'ry fraud to bribe her charms; For
poco rit.
slightly slower than Tempo I. poco rit.
Tempo I.
suits of love, like law, are won by pay,.... And beau-ty must be fee'd in -
p
poco rit.
Tempo I.
poco rit.
a tempo.
- to..... our arms, And beau - ty must be fee'd in - to our arms.
a tempo.
f
poco rit.
p
accel.
p vivace.

# No. 4. IF ANY WENCH VENUS' GIRDLE WEAR.

Mrs Peachum.

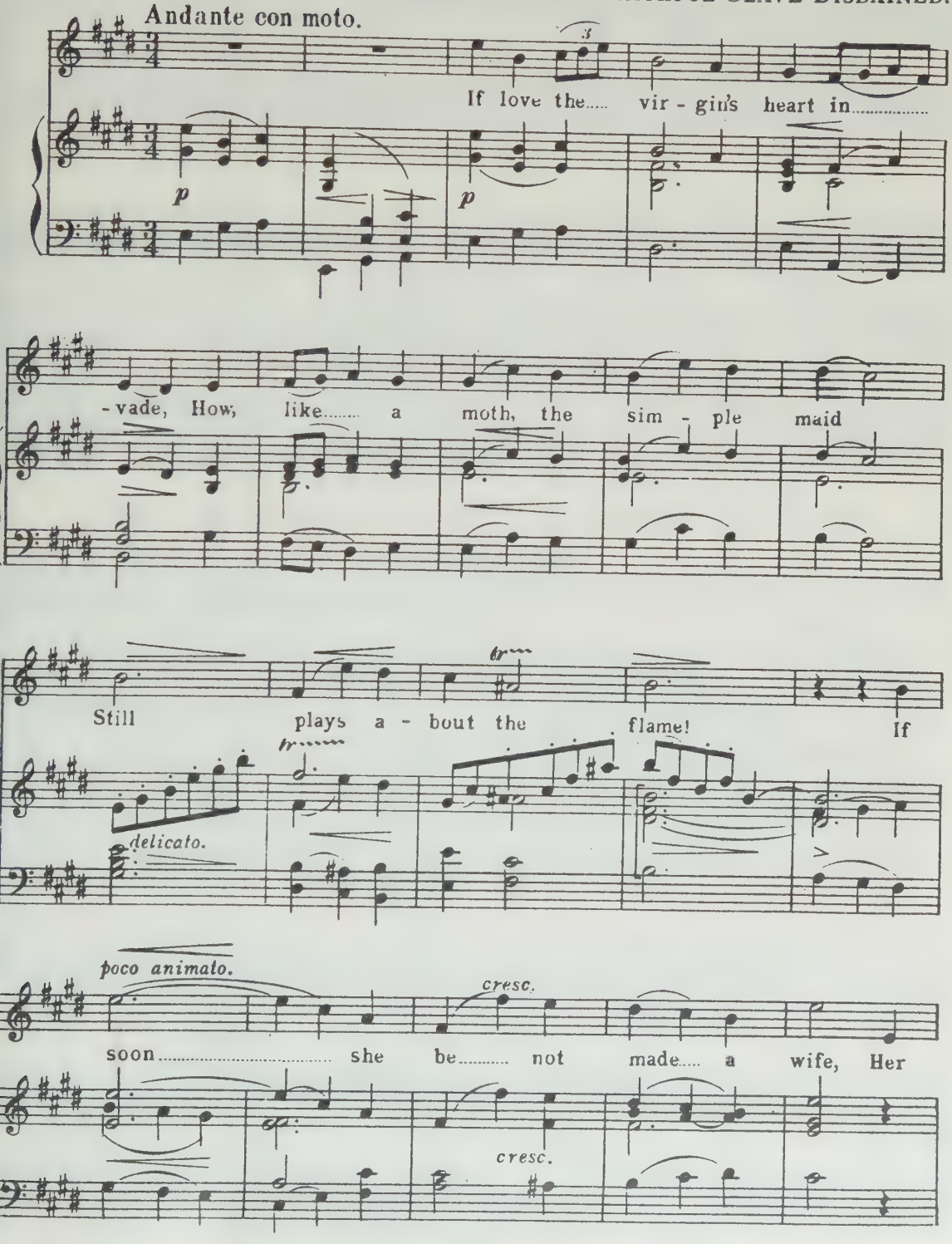
AIR.—"COLD AND RAW."



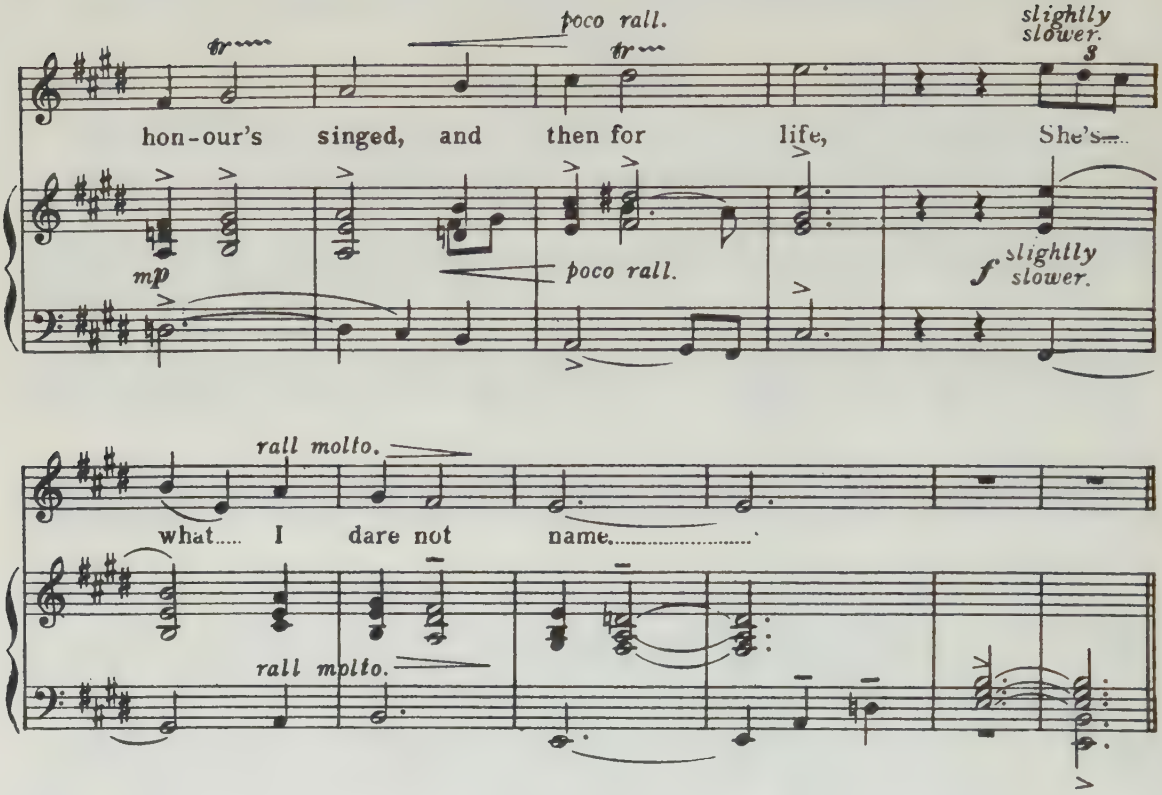
# *Nº 5. IF LOVE THE VIRGIN'S HEART INVADE.

Mrs Peachum.

AIR.—"WHY IS YOUR FAITHFUL SLAVE DISDAINED?"

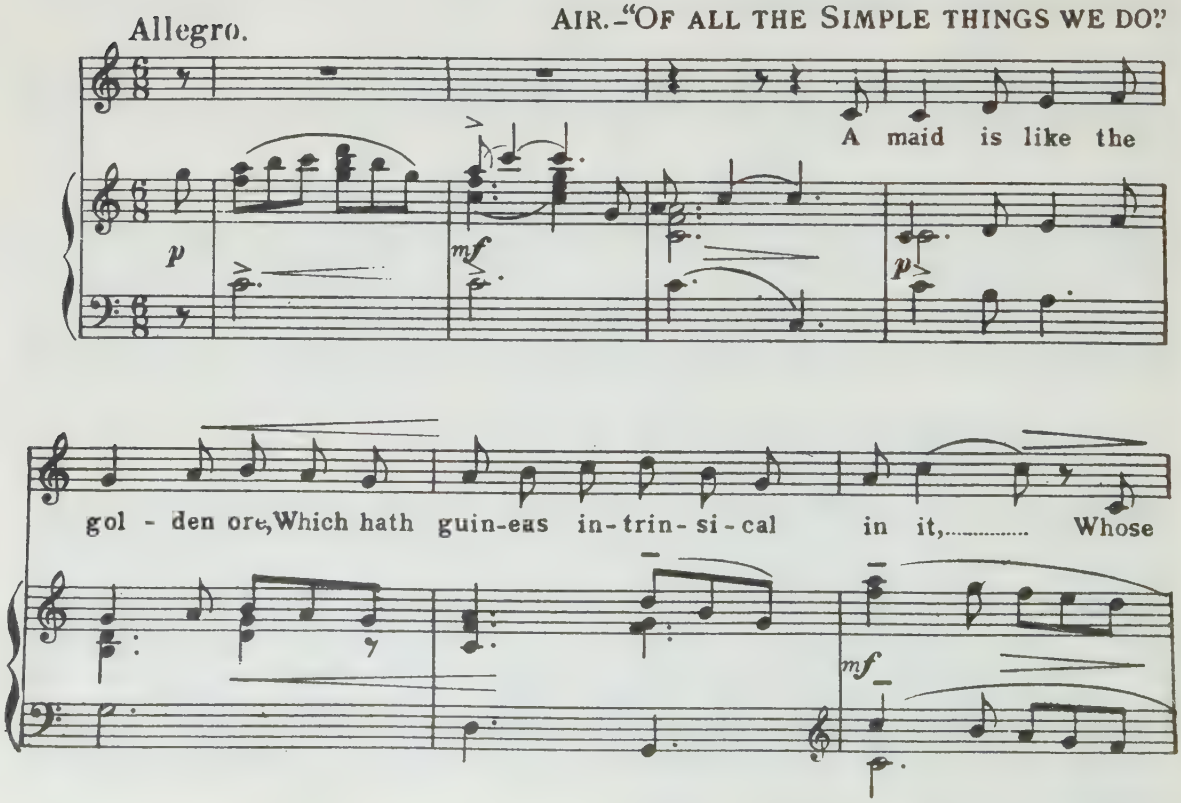


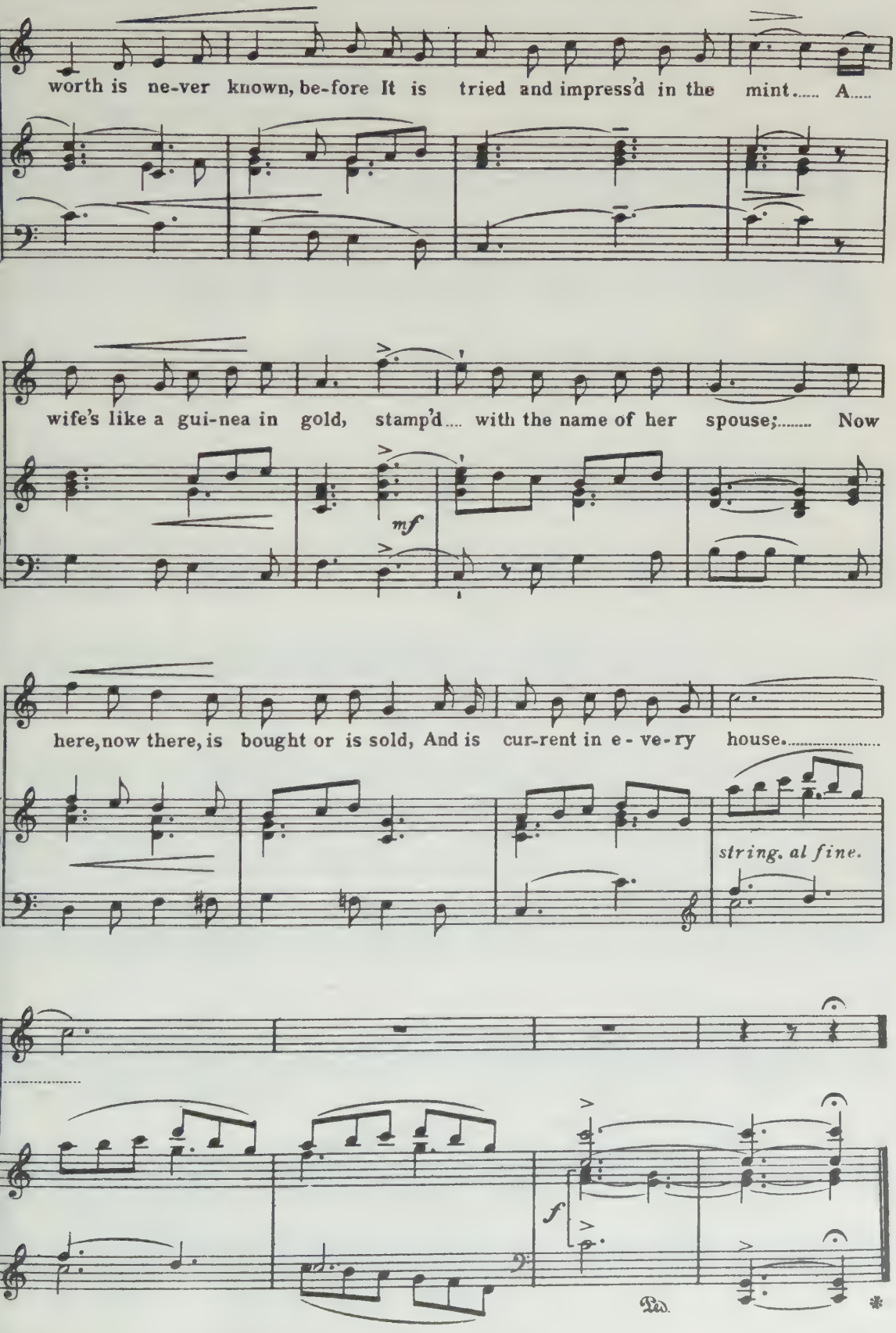

To be sung only as an alternative to Nº 4.




## No. 6. A MAID IS LIKE THE GOLDEN ORE.

Mrs Peachum.

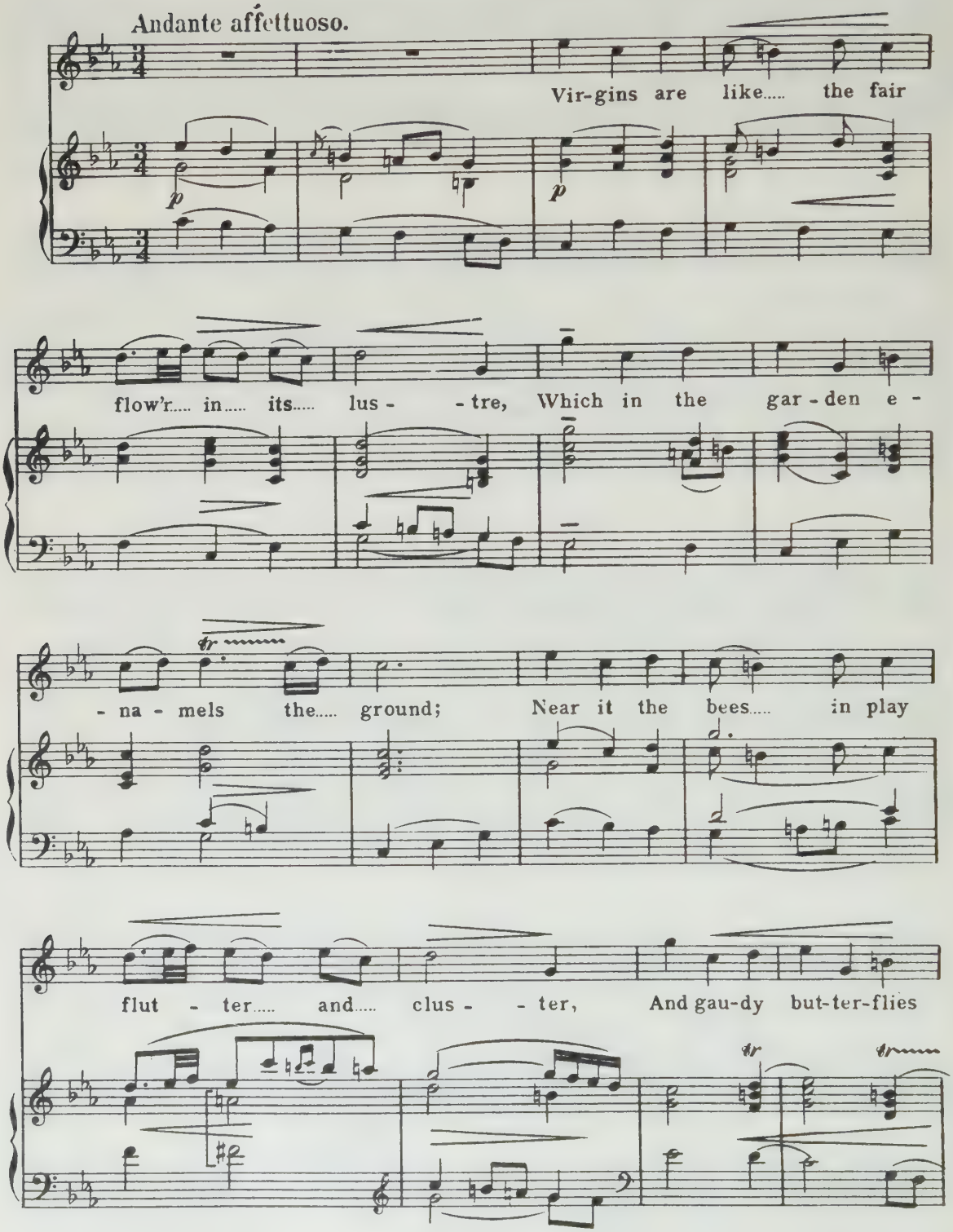


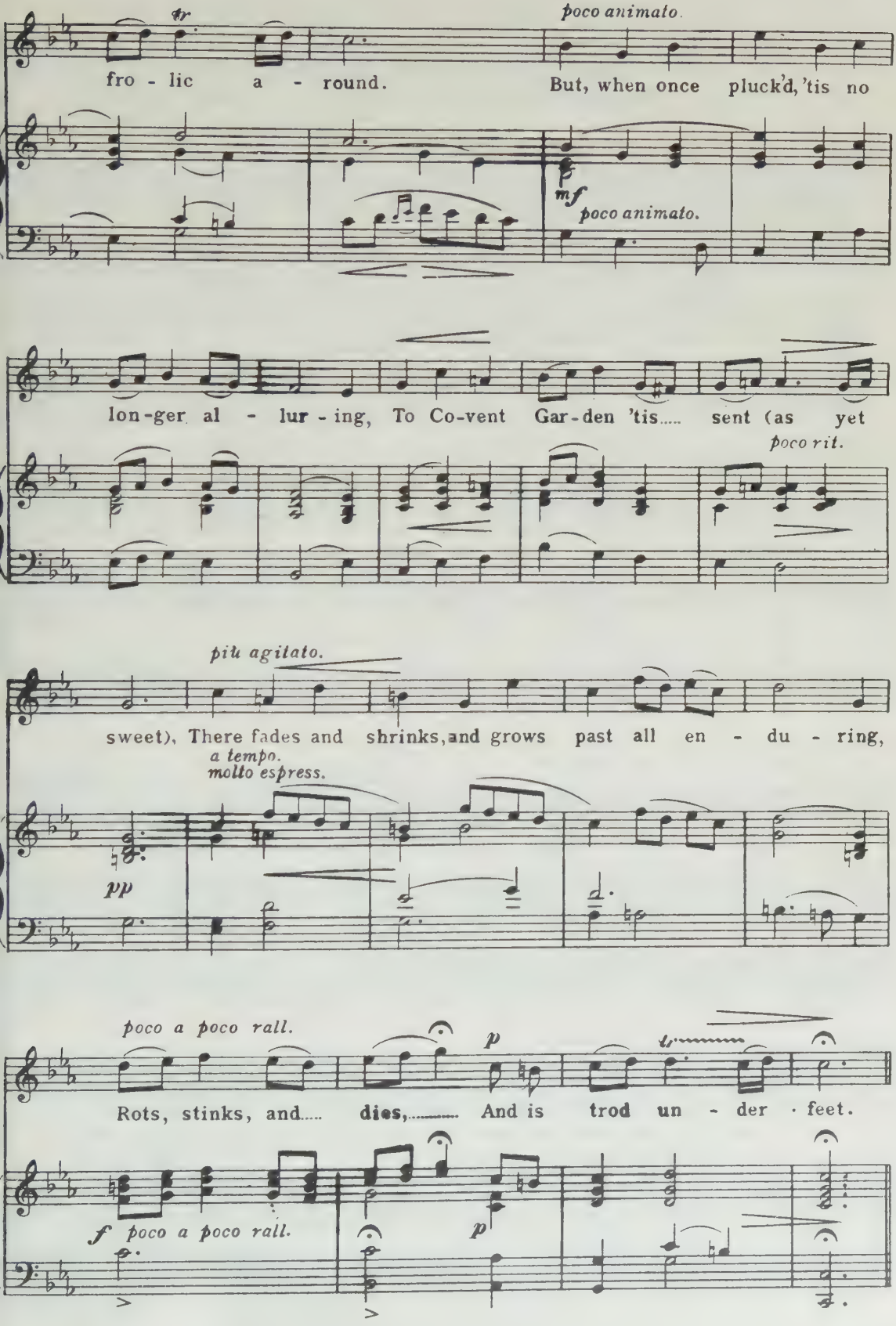

worth is ne-ver known, be-fore It is tried and impress'd in the mint..... A.....
wife's like a gui-nea in gold, stamp'd.... with the name of her spouse;..... Now
mf
here, now there, is bought or is sold, And is cur-rent in e-ve-ry house.....
string. al fine.
f
Ped.
*

# No 7. VIRGINS ARE LIKE THE FAIR FLOWER.

## Polly.

AIR—"WHAT SHALL I DO TO SHOW HOW MUCH I LOVE HER?" *(PURCELL)*

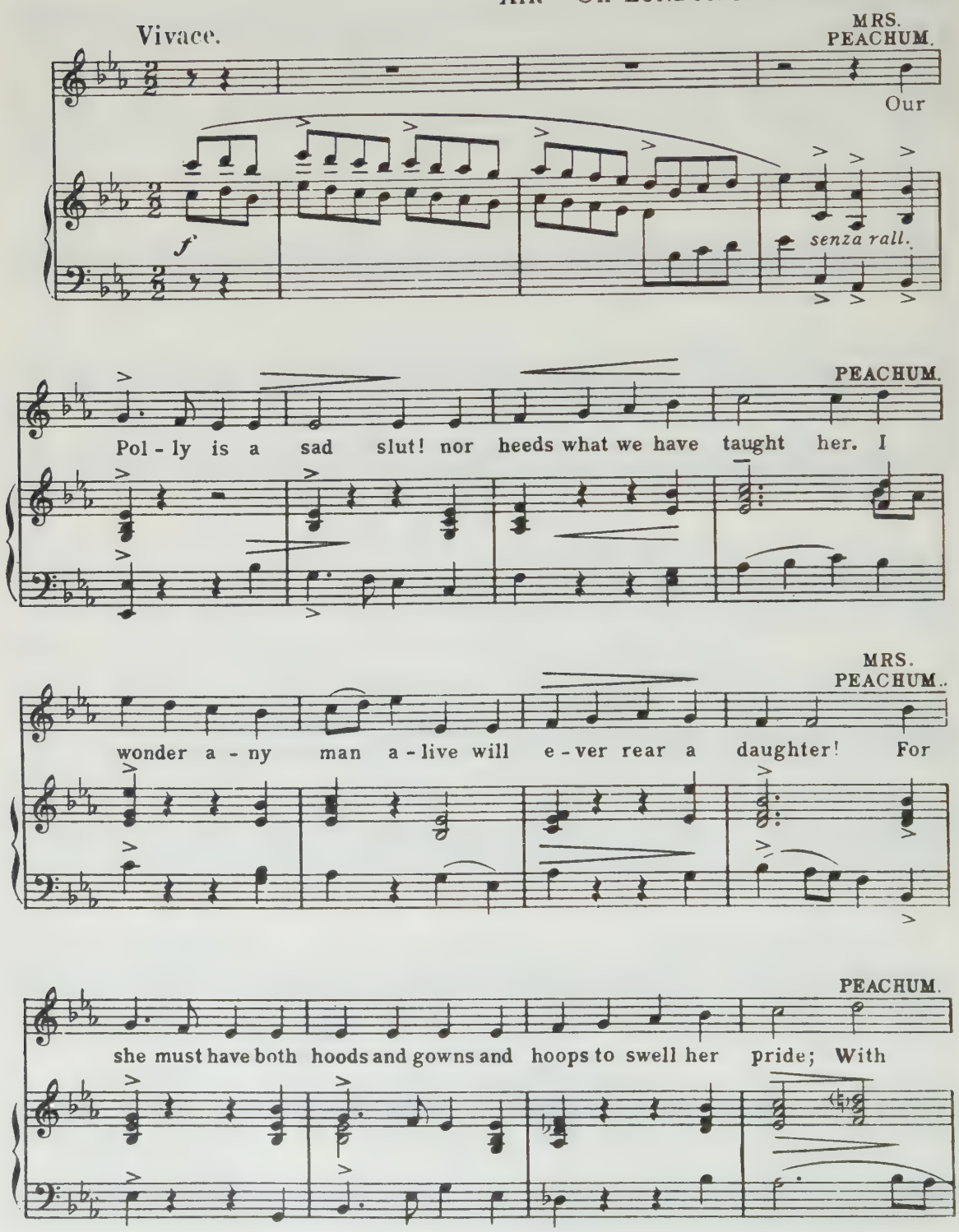



tr
poco animato.
fro - lic a - round. But, when once pluck'd, 'tis no
mf
poco animato.
lon-ger al - lur - ing, To Co-vent Gar-den 'tis..... sent (as yet
poco rit.
più agitato.
sweet), There fades and shrinks, and grows past all en - du - ring,
a tempo.
molto espress.
pp
poco a poco rall.
p
Rots, stinks, and..... dies,..... And is trod un - der · feet.
f poco a poco rall.
p

# No 8. OUR POLLY IS A SAD SLUT.

## Duet — Mr. & Mrs. Peachum.

AIR—"OH LONDON IS A FINE TOWN."



MRS. PEACHUM.

scarfs and stays and gloves and lace; And she'll have men be - side;..... And

*p* *f*

when she's drest with care and cost, all tempting fine and gay, As men should serve a

PEACHUM.

And when she's drest with care and cost, all tempting fine and gay, As

cow - cum - ber, she flings her-self a - way.....

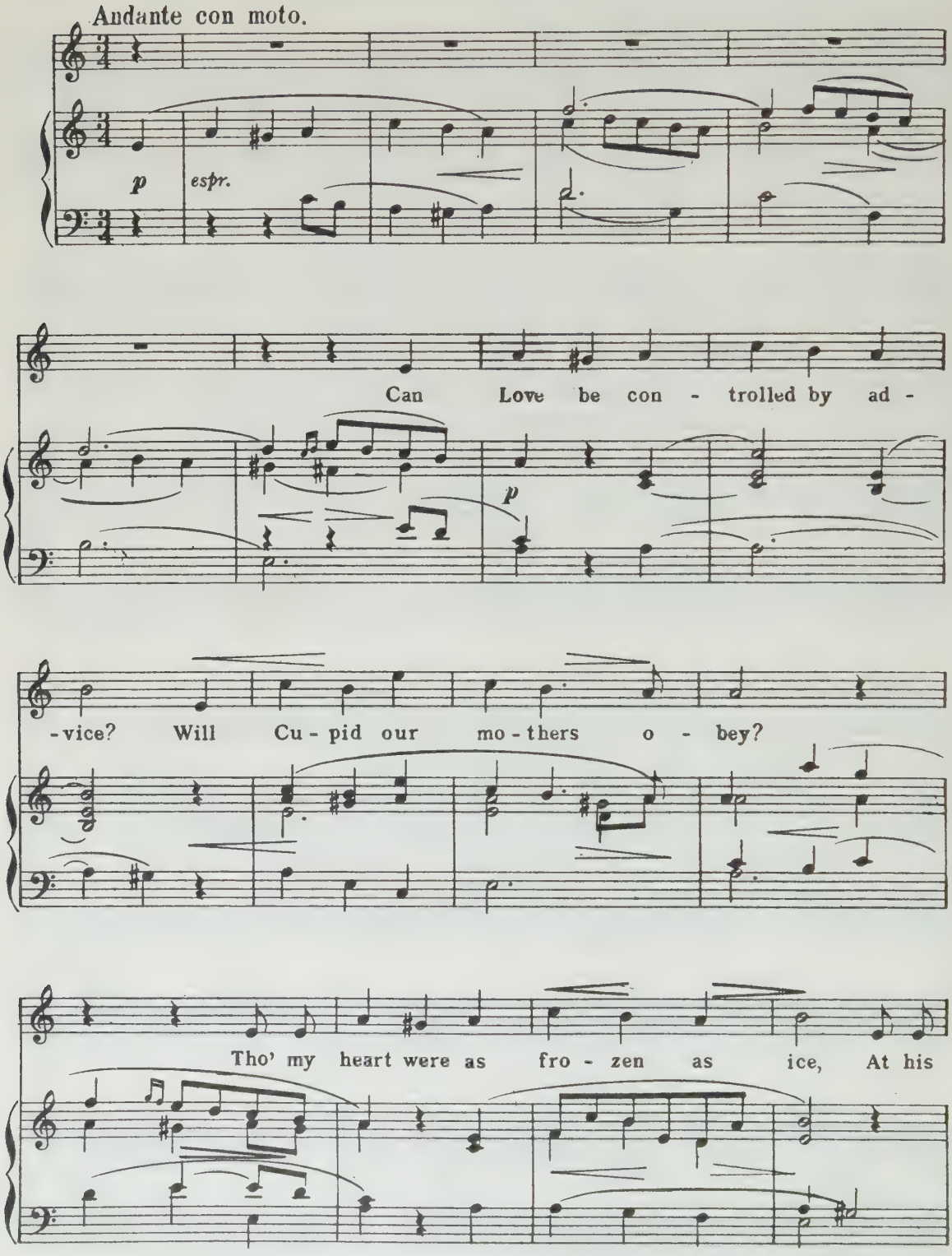
men should serve a cow - cumber, she flings her-self a - way.....

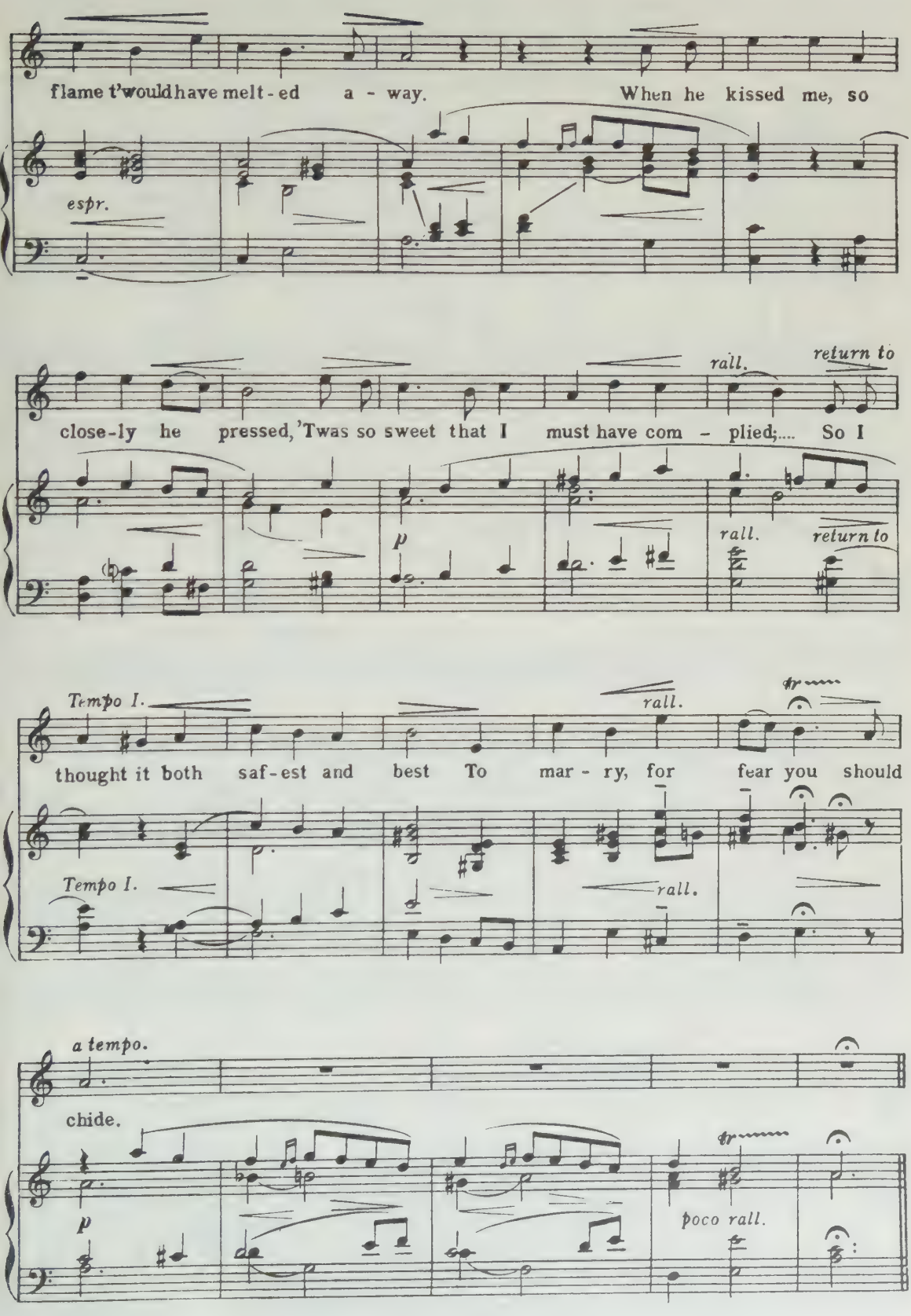
*ff furioso.*

# No. 9. CAN LOVE BE CONTROLLED BY ADVICE?

## Polly.

AIR.—"GRIM KING OF THE GHOSTS."

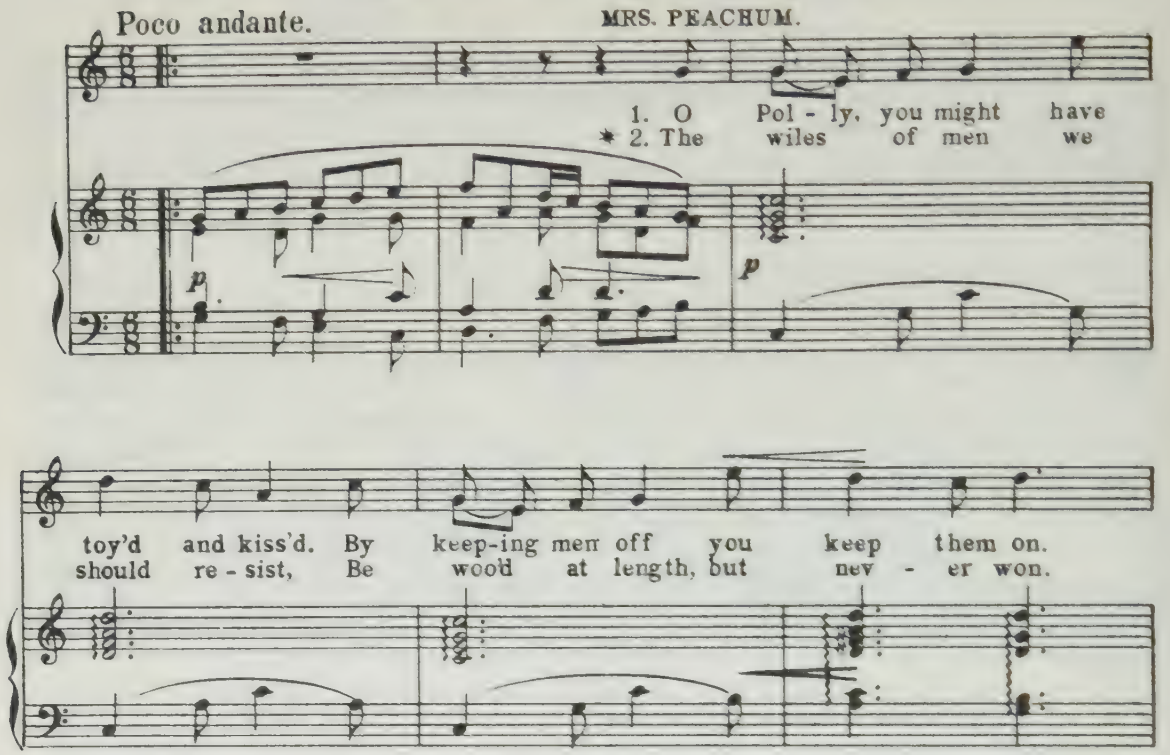


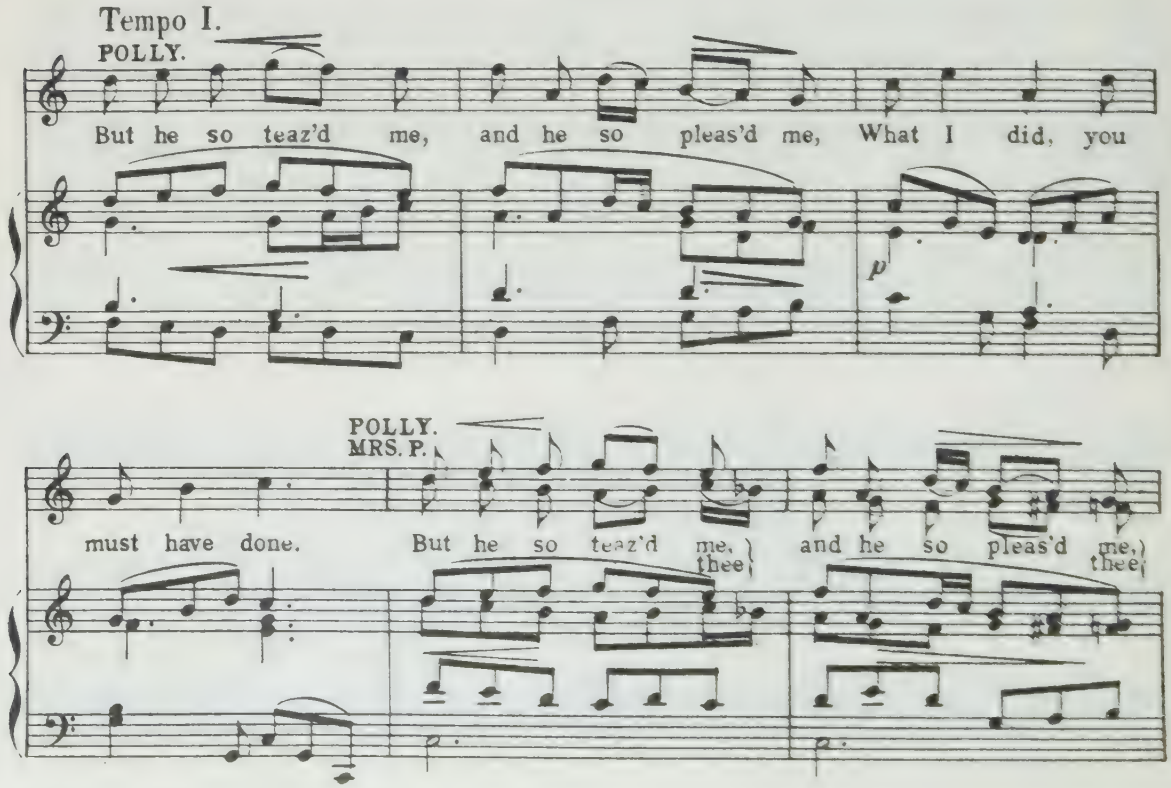

flame t'would have melt - ed a - way. When he kissed me, so
espr.
close-ly he pressed, 'Twas so sweet that I must have com - plied;.... So I
rall.
return to
p
rall.
return to
Tempo I.
thought it both saf-est and best To mar - ry, for fear you should
rall.
Tempo I.
rall.
a tempo.
chide.
p
poco rall.

# No. 10. O POLLY, YOU MIGHT HAVE TOY'D AND KISS'D.

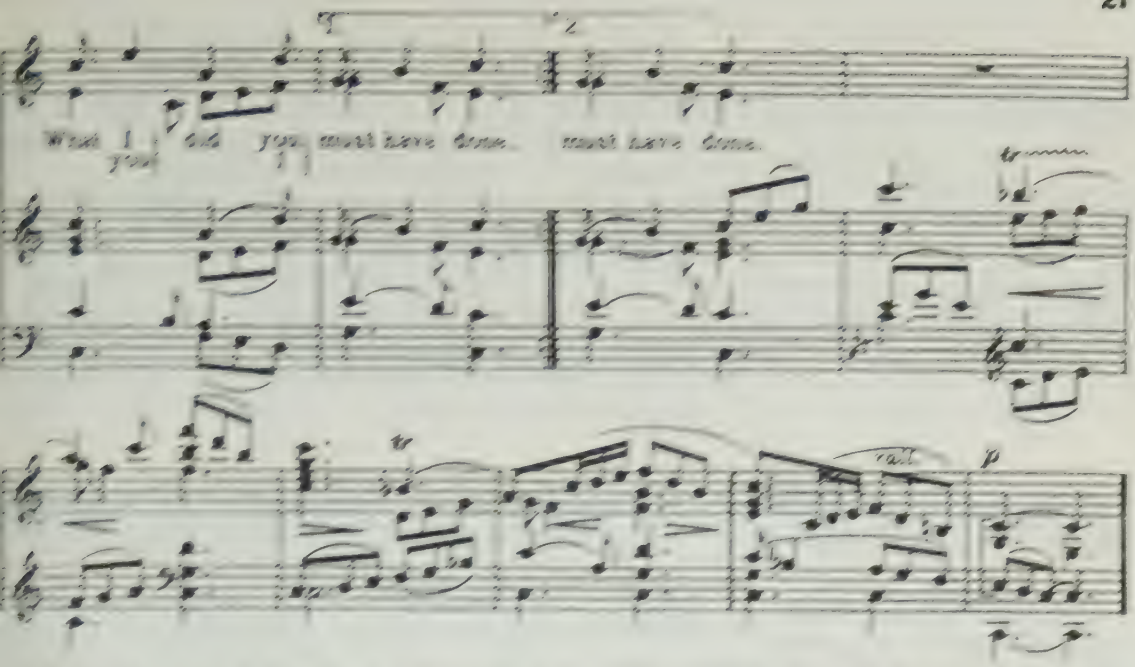
## Duet— Mrs Peachum and Polly.

AIR—"O JENNY, O JENNY, WHERE HAST THOU BEEN?"



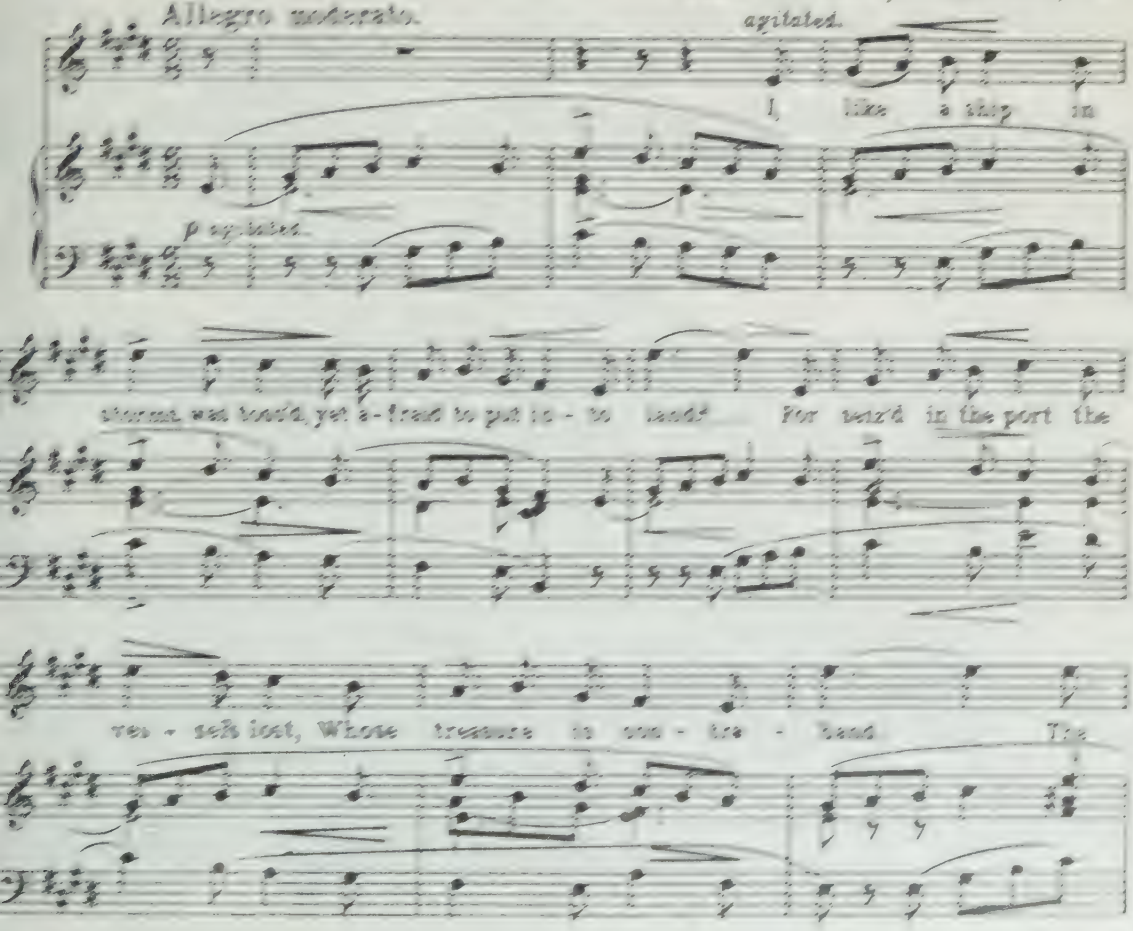

*These lines have been added to the original.

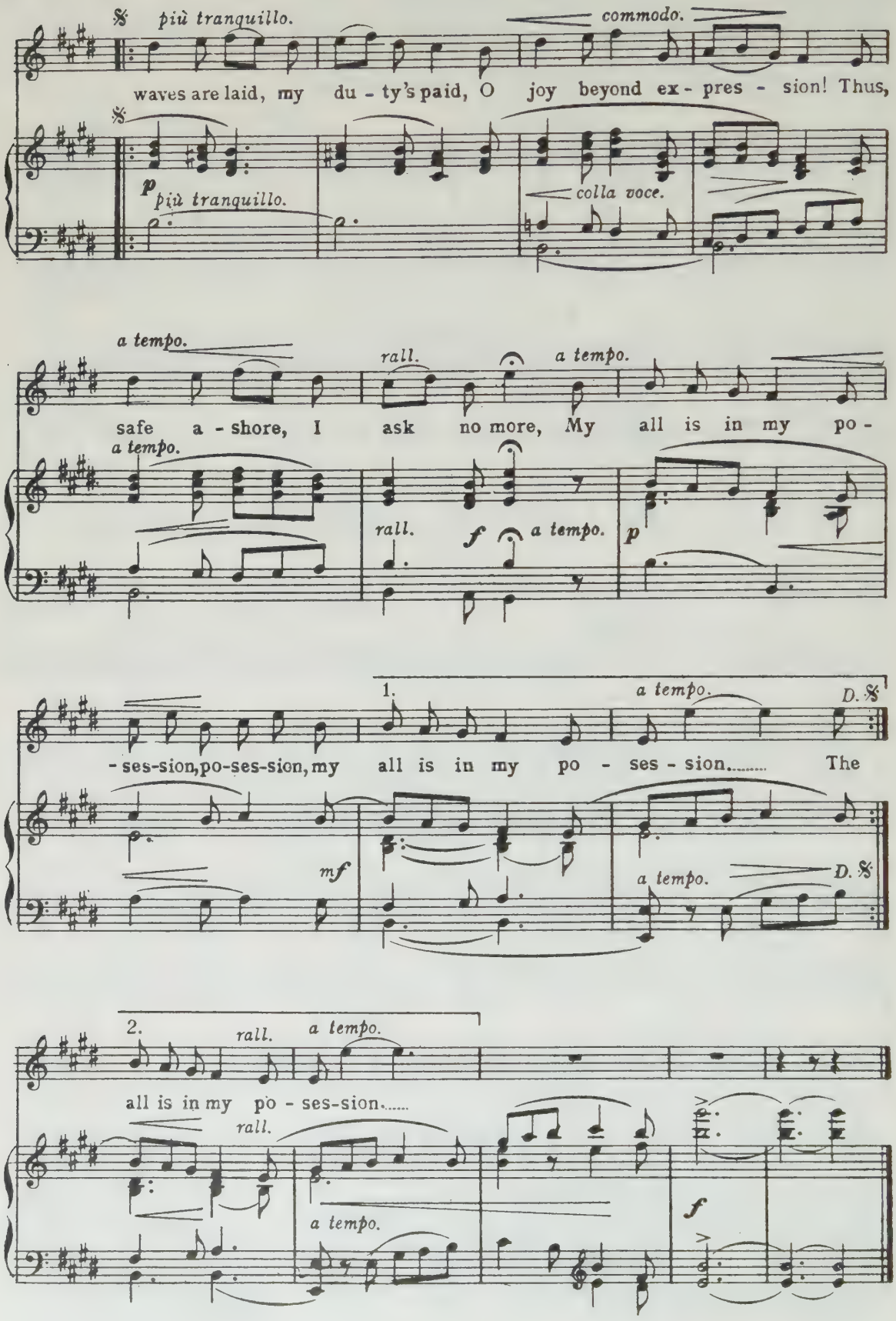



## No 11. I LIKE A SHIP IN STORMS WAS TOSSED.

Polly.

Air—"THOMAS, I CANNOT," &c.

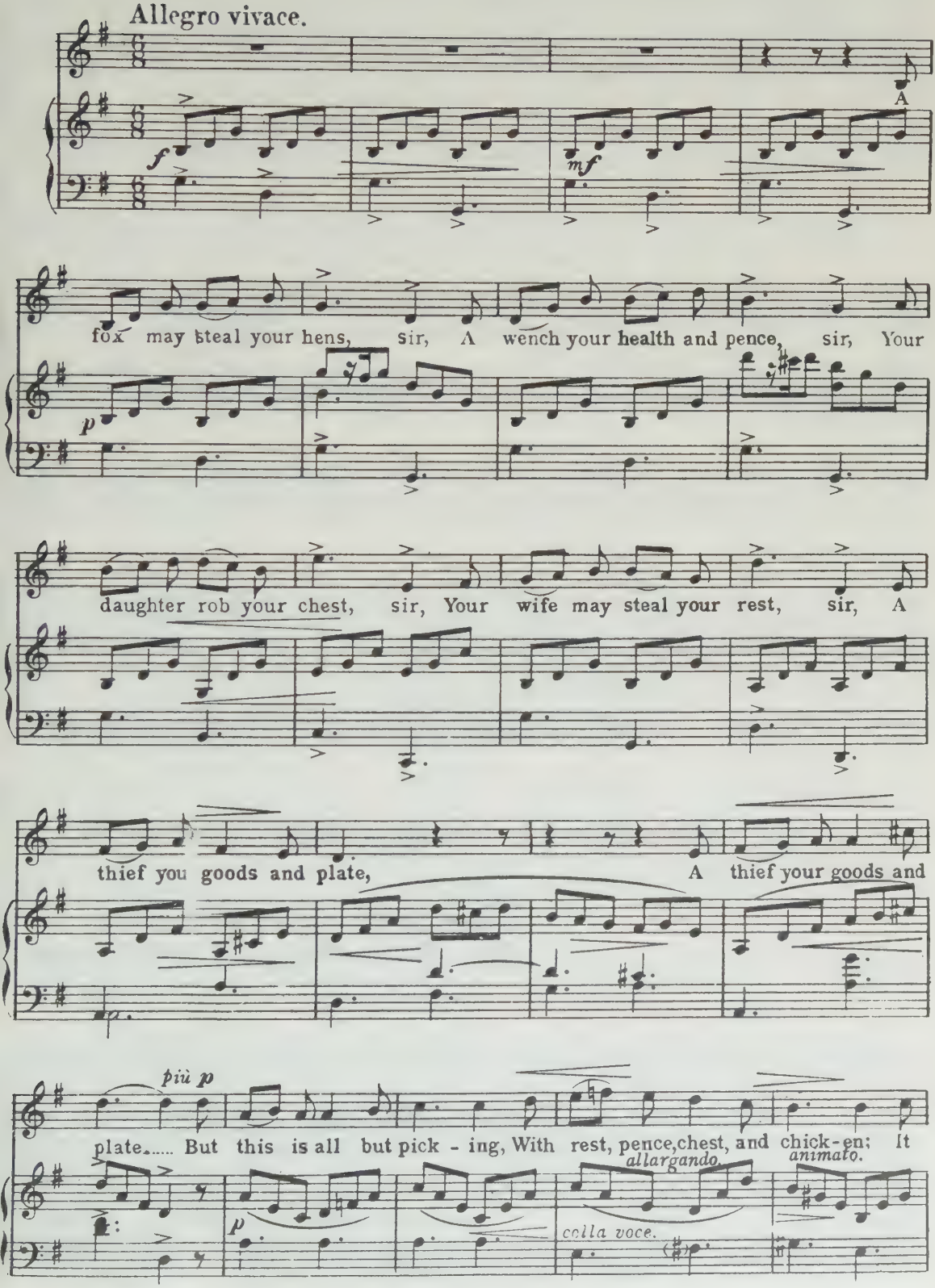


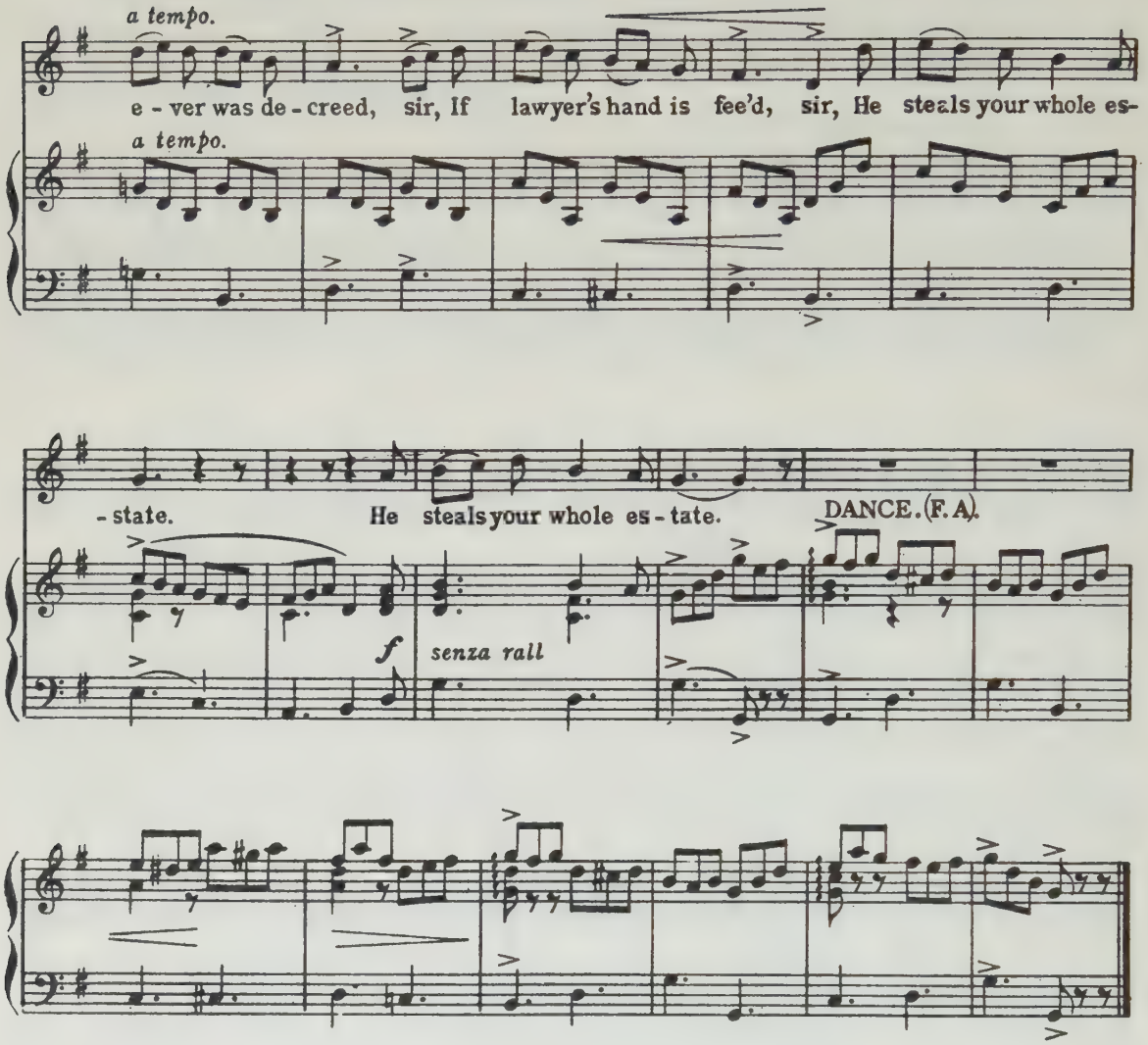

più tranquillo.
commodo.
waves are laid, my du - ty's paid, O joy beyond ex - pres - sion! Thus,
più tranquillo.
colla voce.
a tempo.
rall.
a tempo.
safe a - shore, I ask no more, My all is in my po -
a tempo.
rall.
a tempo.
1.
a tempo.
D. S.
- ses-sion, po-ses-sion, my all is in my po - ses - sion..... The
a tempo.
D. S.
2.
rall.
a tempo.
all is in my po - ses-sion.....
rall.
a tempo.

# No 12. A Fox may steal Your Hens, Sir.

Peachum.

Air—"A Soldier and a Sailor."

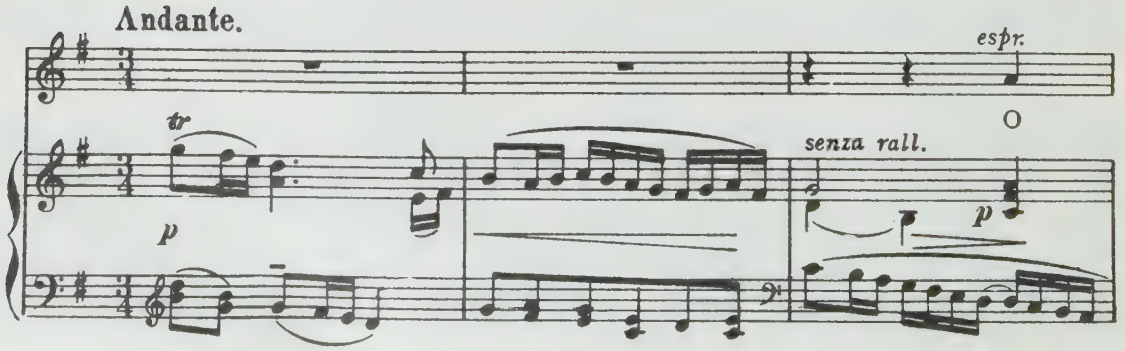


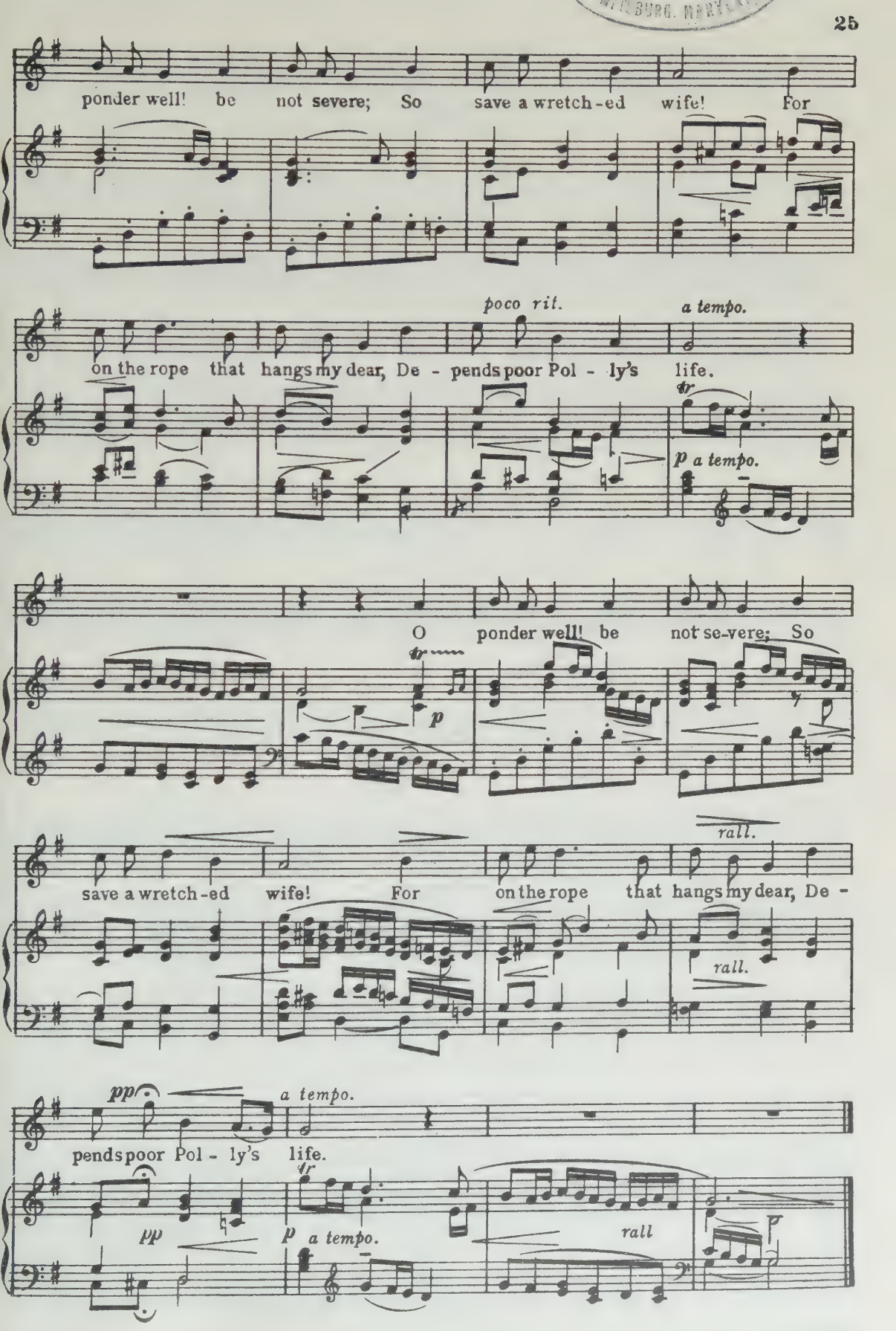



## Nº 13. O PONDER WELL.

Polly.

AIR—"NOW PONDER WELL, YE PARENTS DEAR."

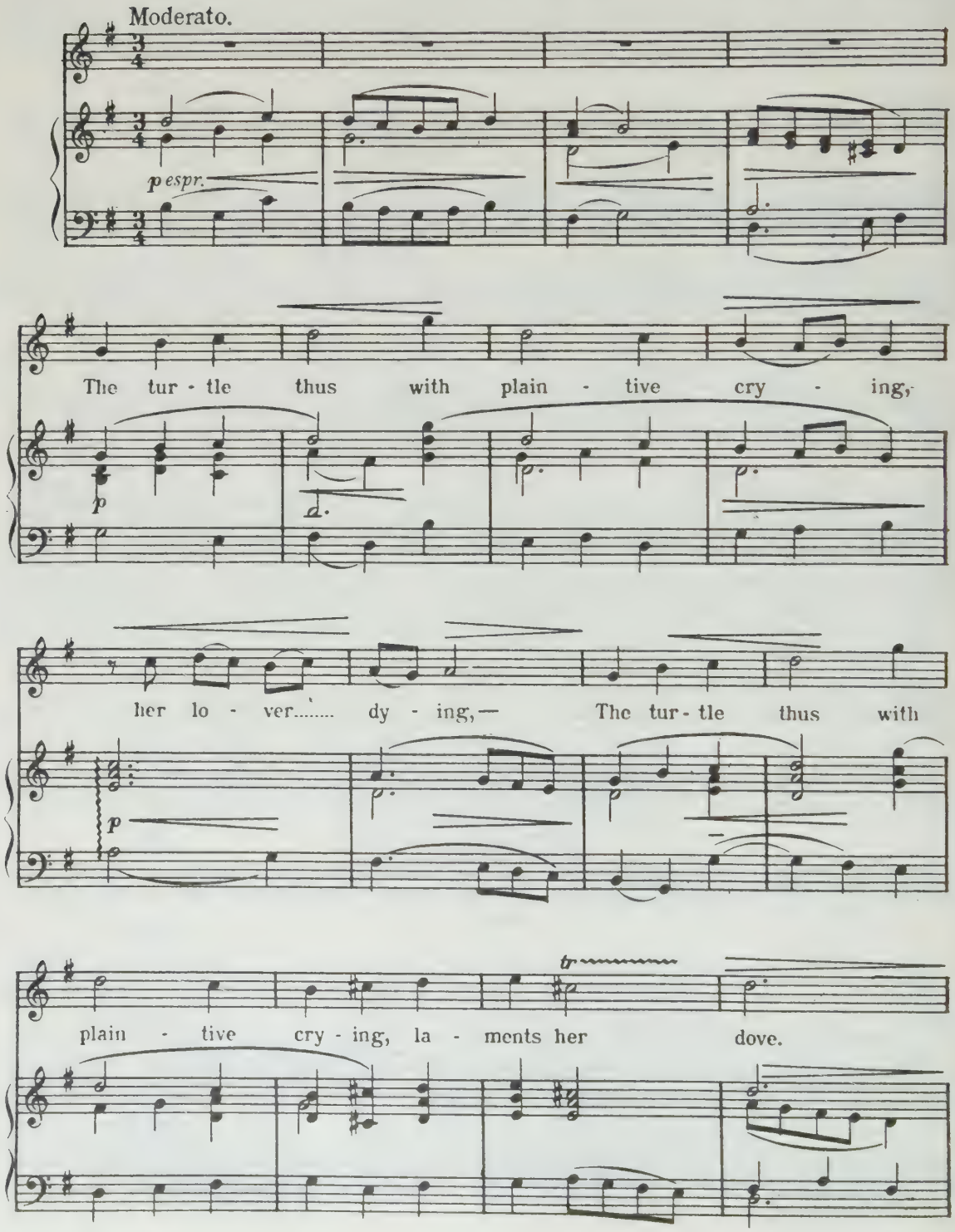



ponder well! be not severe; So save a wretch-ed wife! For
poco rit.
a tempo.
on the rope that hangs my dear, De - pends poor Pol - ly's life.
tr
p a tempo.
O ponder well! be not se-vere; So
tr
p
rall.
save a wretch-ed wife! For on the rope that hangs my dear, De -
rall.
pp
a tempo.
pends poor Pol - ly's life.
tr
pp
p a tempo.
rall

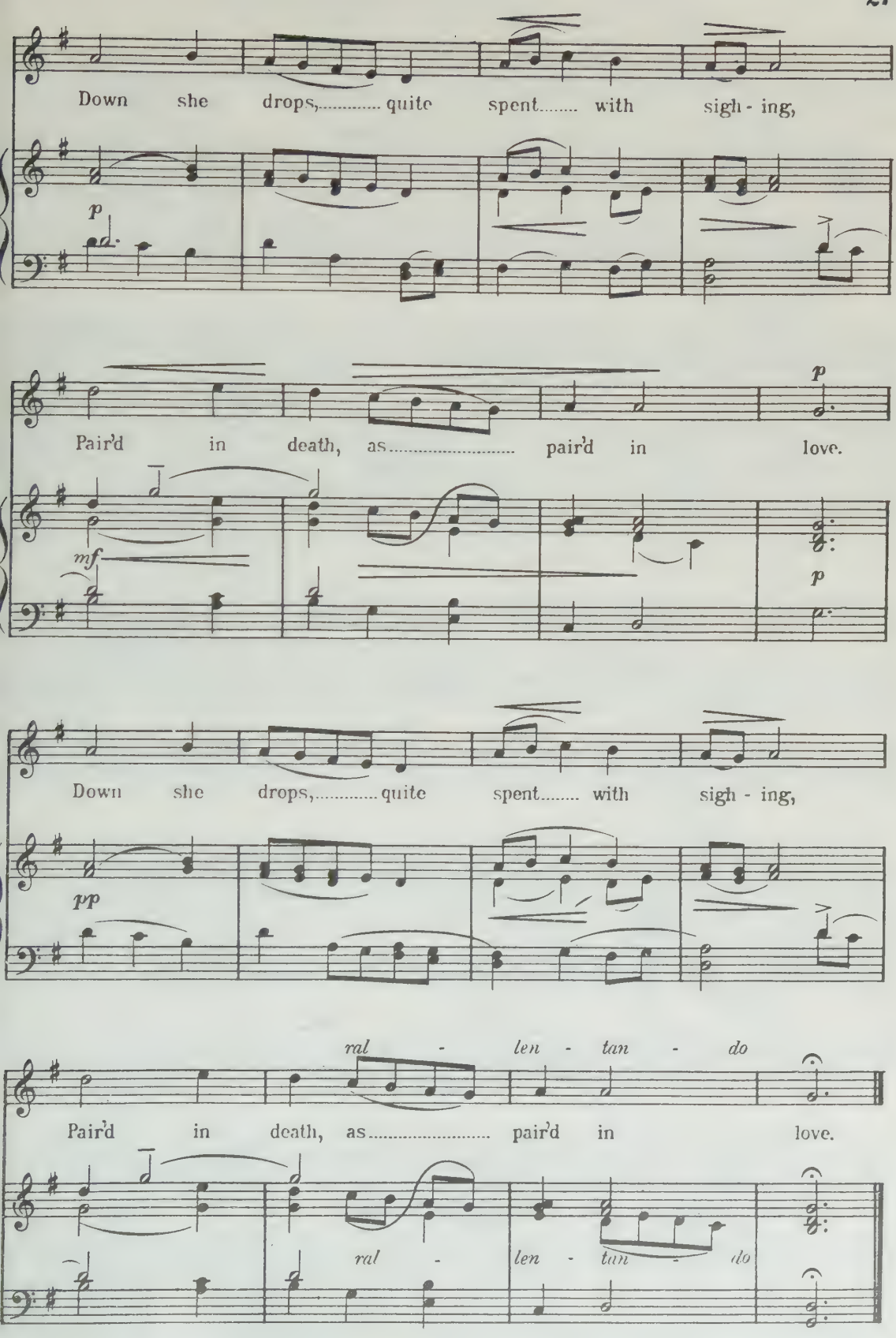
# No 14. "The Turtle thus with Plaintive Crying."

## Polly.

Air:—"Le Printemps Rappelle aux Armes."



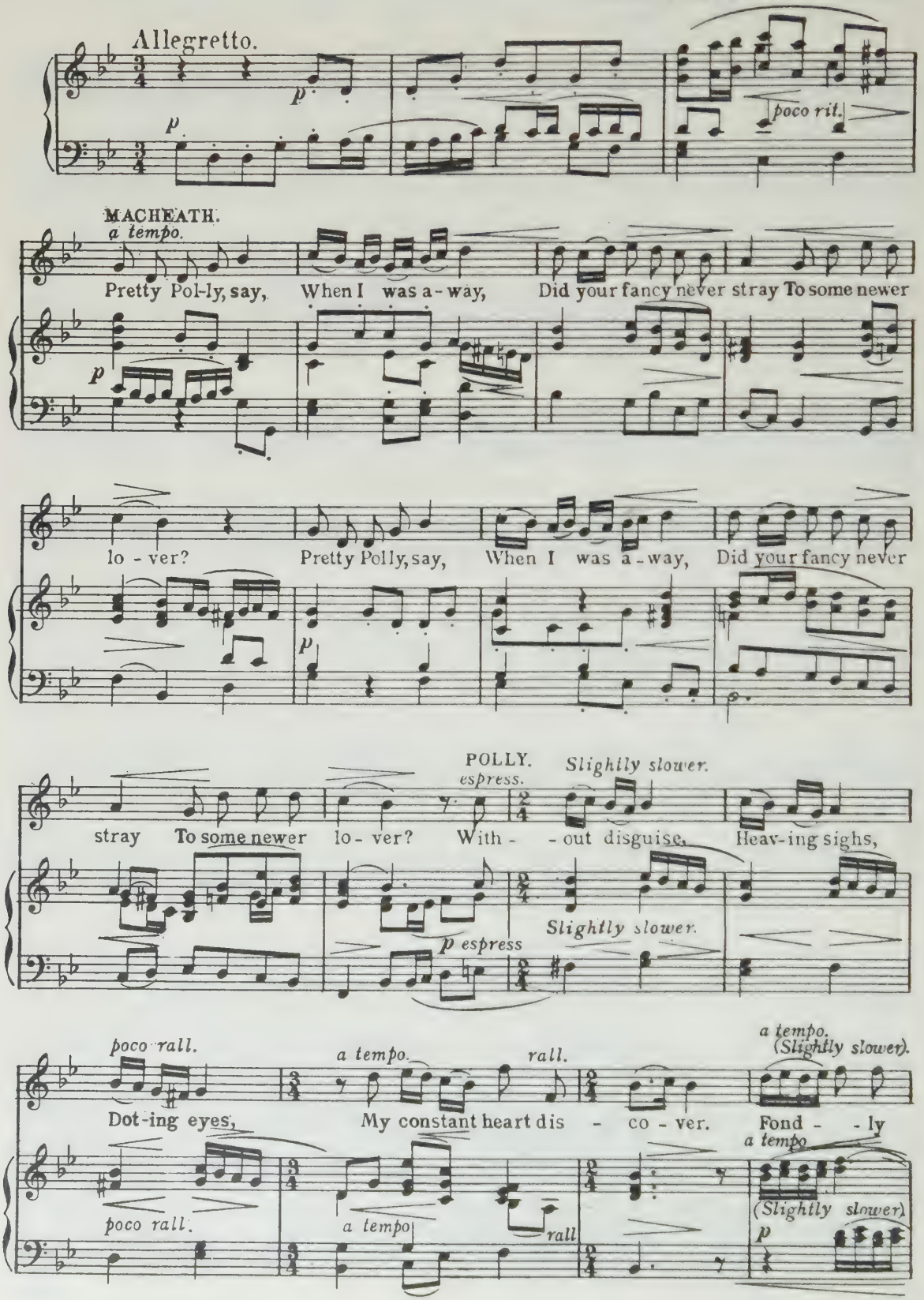

Copyright 1922 by Boosey & Co

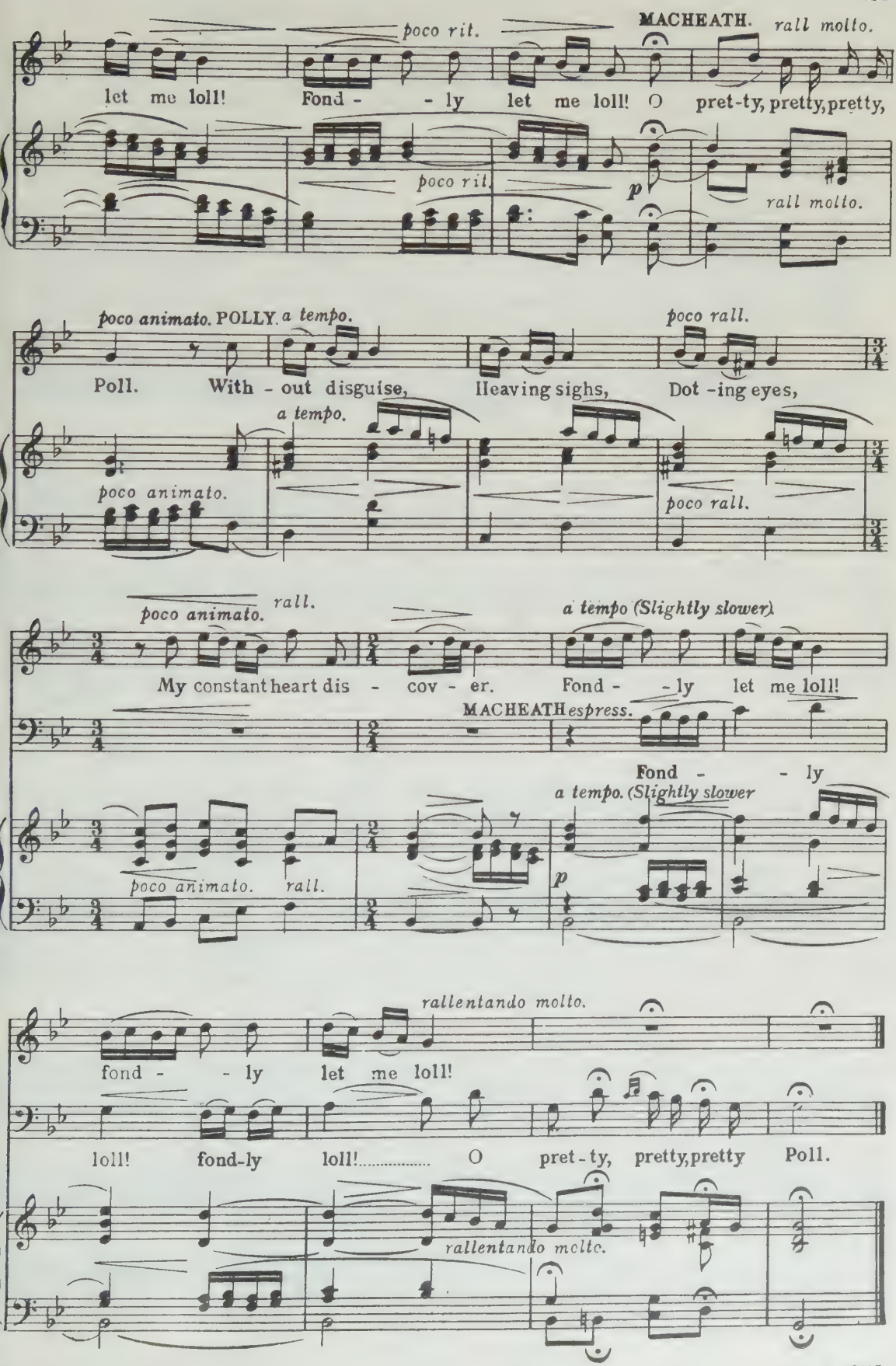

Down she drops,..... quite spent..... with sigh - ing,
p
Pair'd in death, as..... pair'd in love.
p
mf
p
Down she drops,..... quite spent..... with sigh - ing,
pp
ral - len - tan - do
Pair'd in death, as..... pair'd in love.
ral - len - tan - do

# No 15. PRETTY POLLY, SAY.

## Duet — Polly and Macheath.

AIR—"PRETTY PARROT SAY."

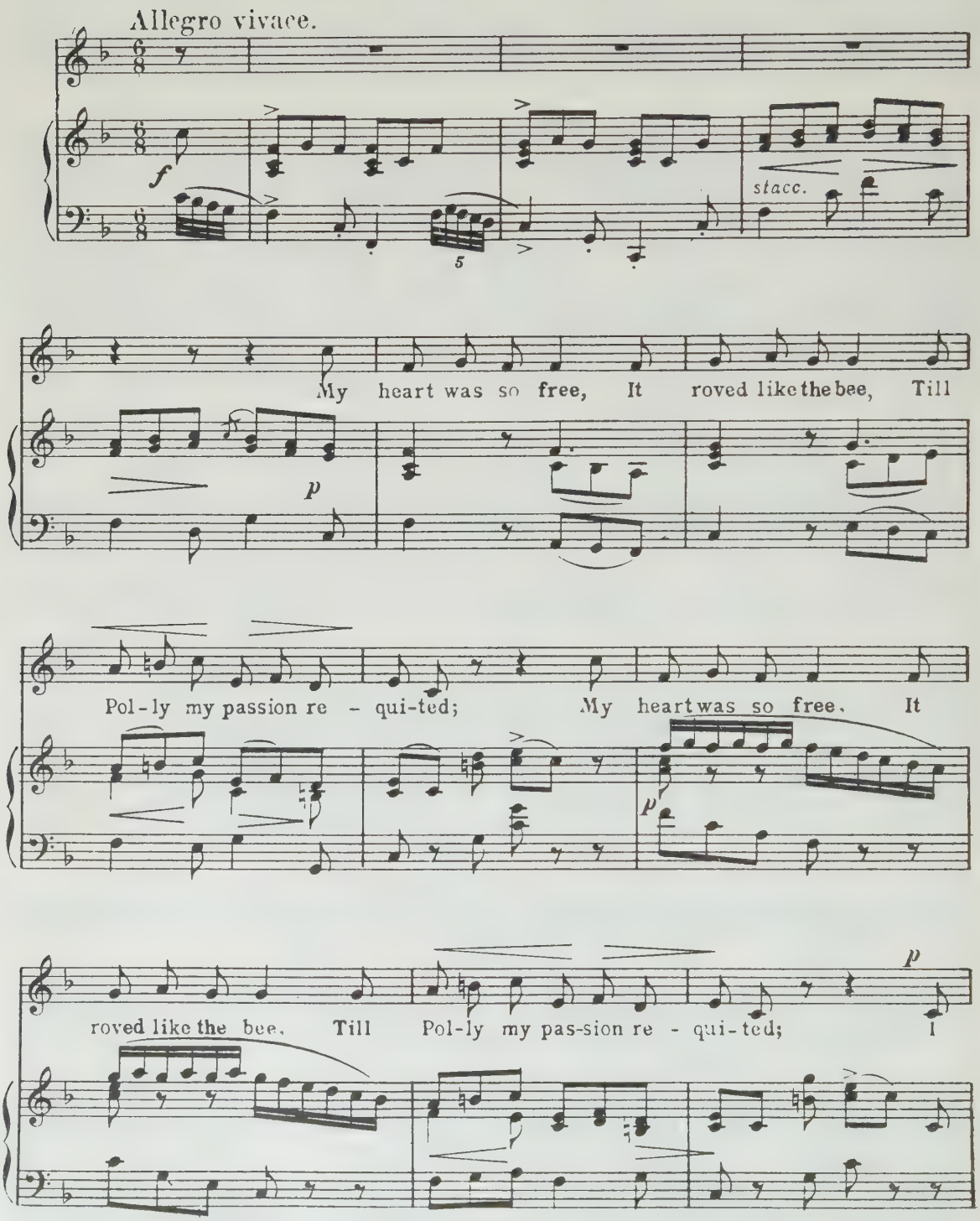


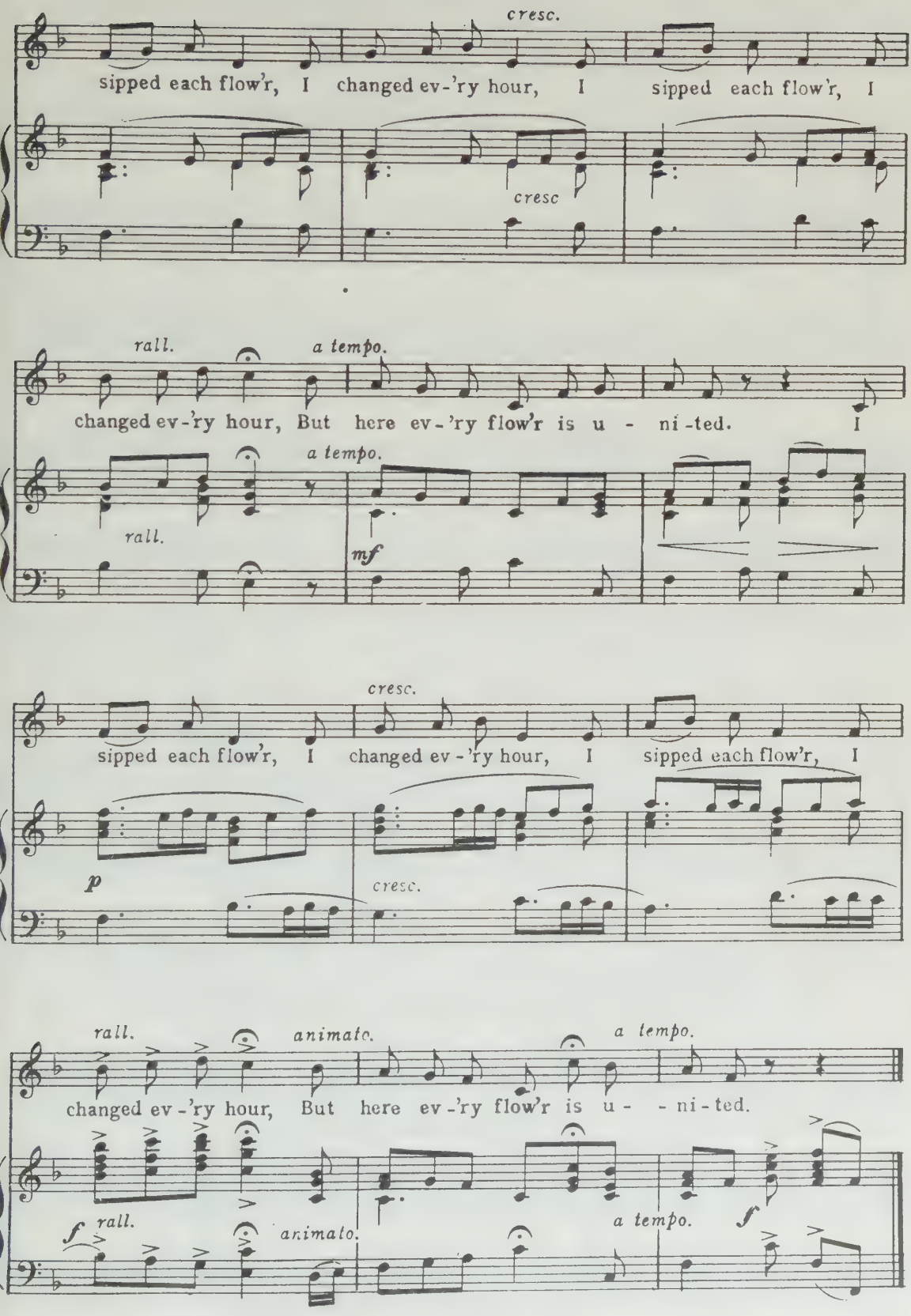

poco rit.
MACHEATH. rall molto.
let me loll! Fond - - ly let me loll! O pret-ty, pretty, pretty,
poco rit.
p
rall molto.
poco animato. POLLY. a tempo.
poco rall.
Poll. With - out disguise, Heaving sighs, Dot - ing eyes,
a tempo.
poco animato.
poco rall.
poco animato. rall.
a tempo (Slightly slower)
My constant heart dis - cov - er. Fond - - ly let me loll!
MACHEATH espress.
Fond - - ly
a tempo. (Slightly slower
poco animato. rall.
p
rallentando molto.
fond - - ly let me loll!
loll! fond-ly loll!..... O pret - ty, pretty, pretty Poll.
rallentando molto.

# Nº 16. MY HEART WAS SO FREE.

## Macheath.

AIR—"PRAY, FAIR ONE BE KIND."

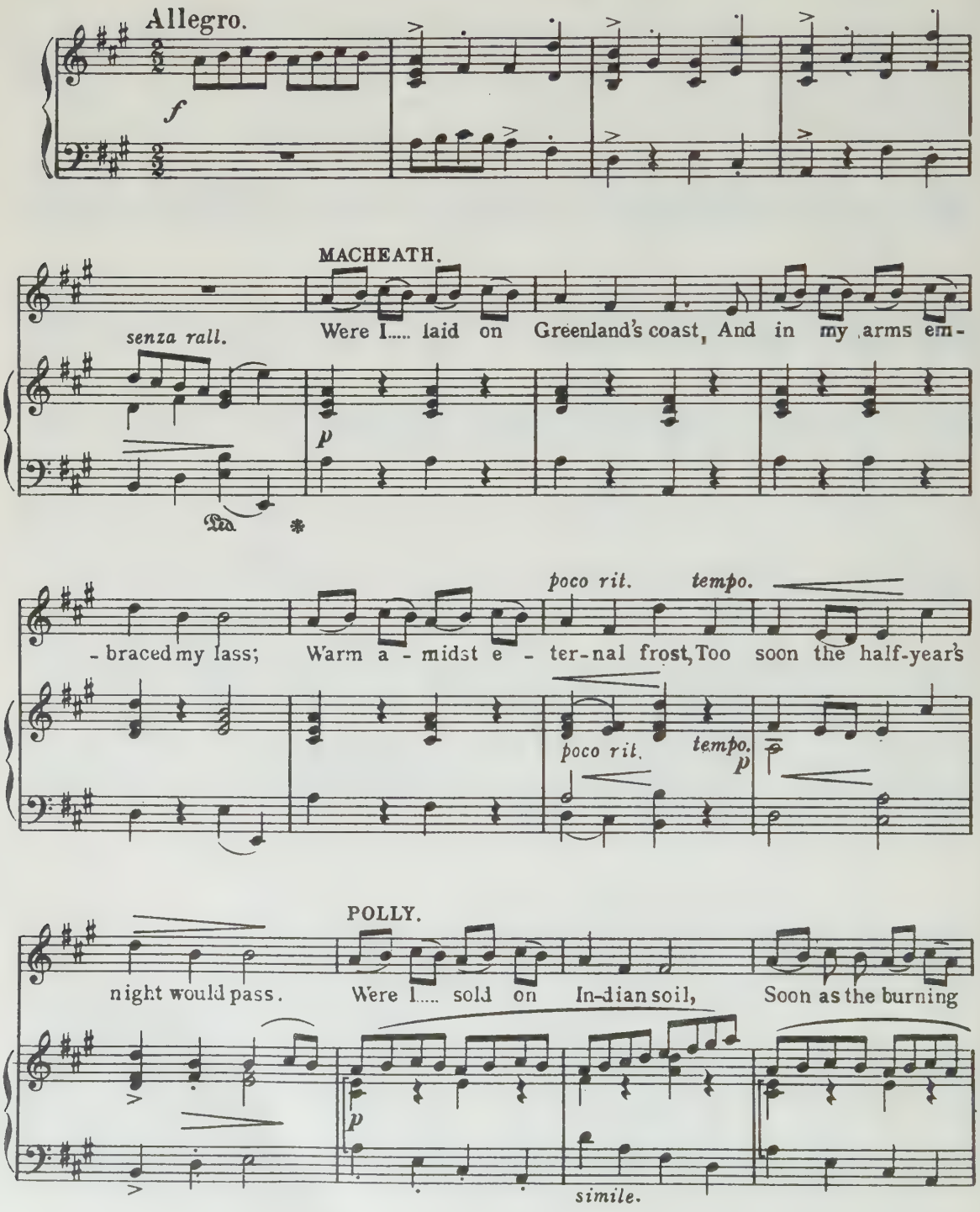


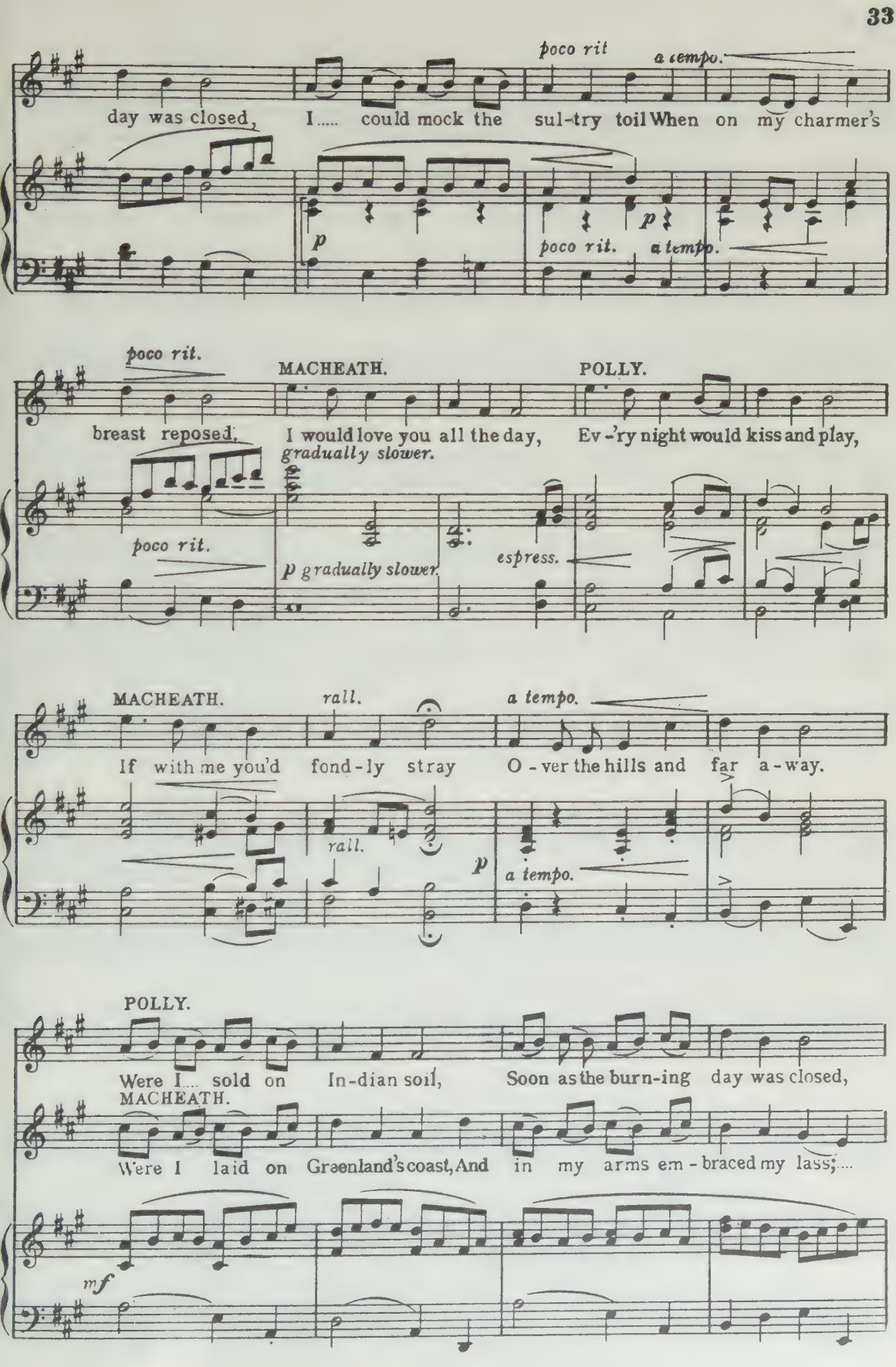

cresc.
sipped each flow'r, I changed ev-'ry hour, I sipped each flow'r, I
cresc
rall.
a tempo.
changed ev-'ry hour, But here ev-'ry flow'r is u - ni-ted. I
a tempo.
rall.
mf
cresc.
sipped each flow'r, I changed ev-'ry hour, I sipped each flow'r, I
p
cresc.
rall.
animato.
a tempo.
changed ev-'ry hour, But here ev-'ry flow'r is u - - ni-ted.
f
rall.
animato.
a tempo.
f

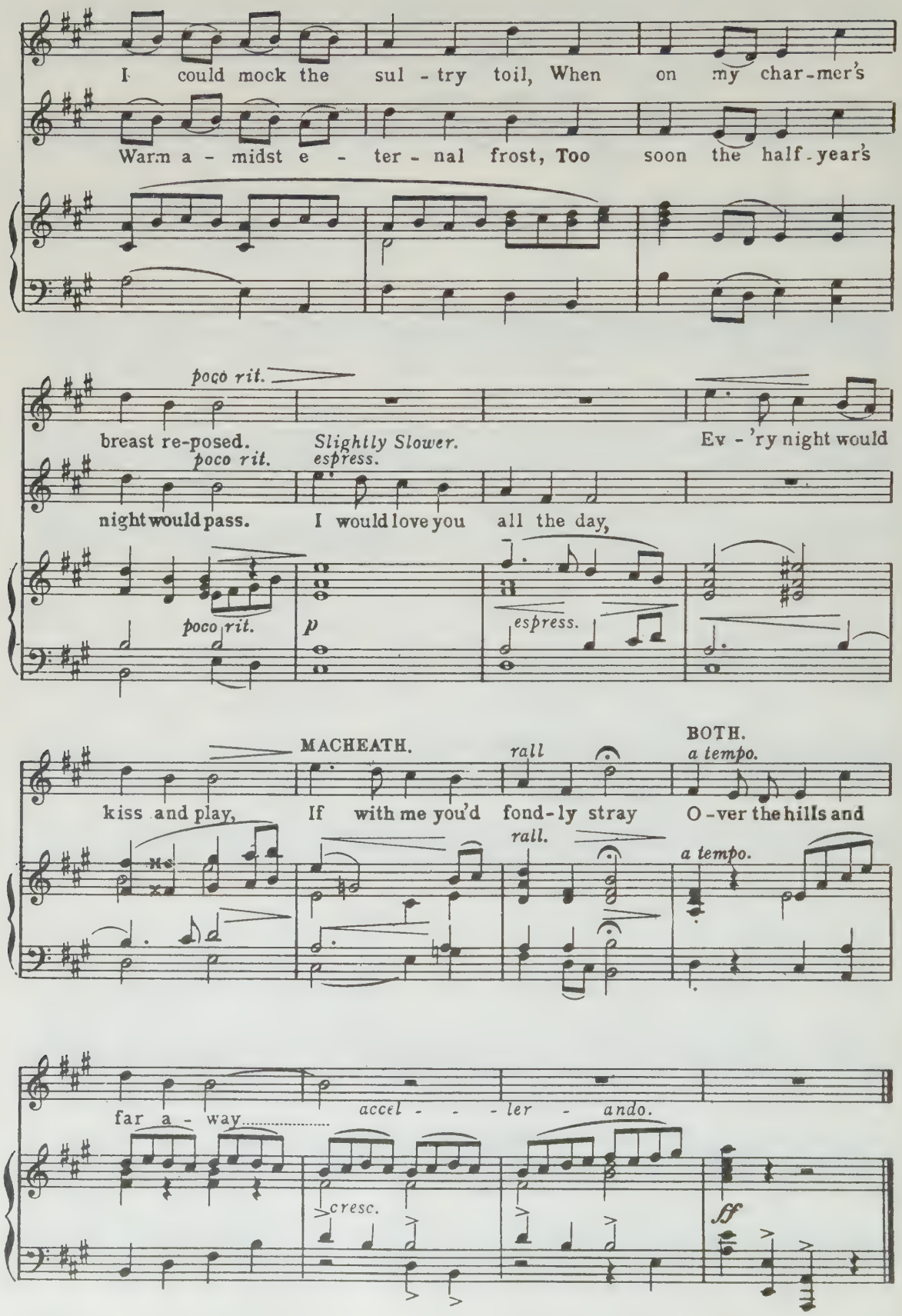
# No 17. WERE I LAID ON GREENLAND'S COAST.

## Duet—Polly and Macheath.

AIR—"OVER THE HILLS AND FAR AWAY."



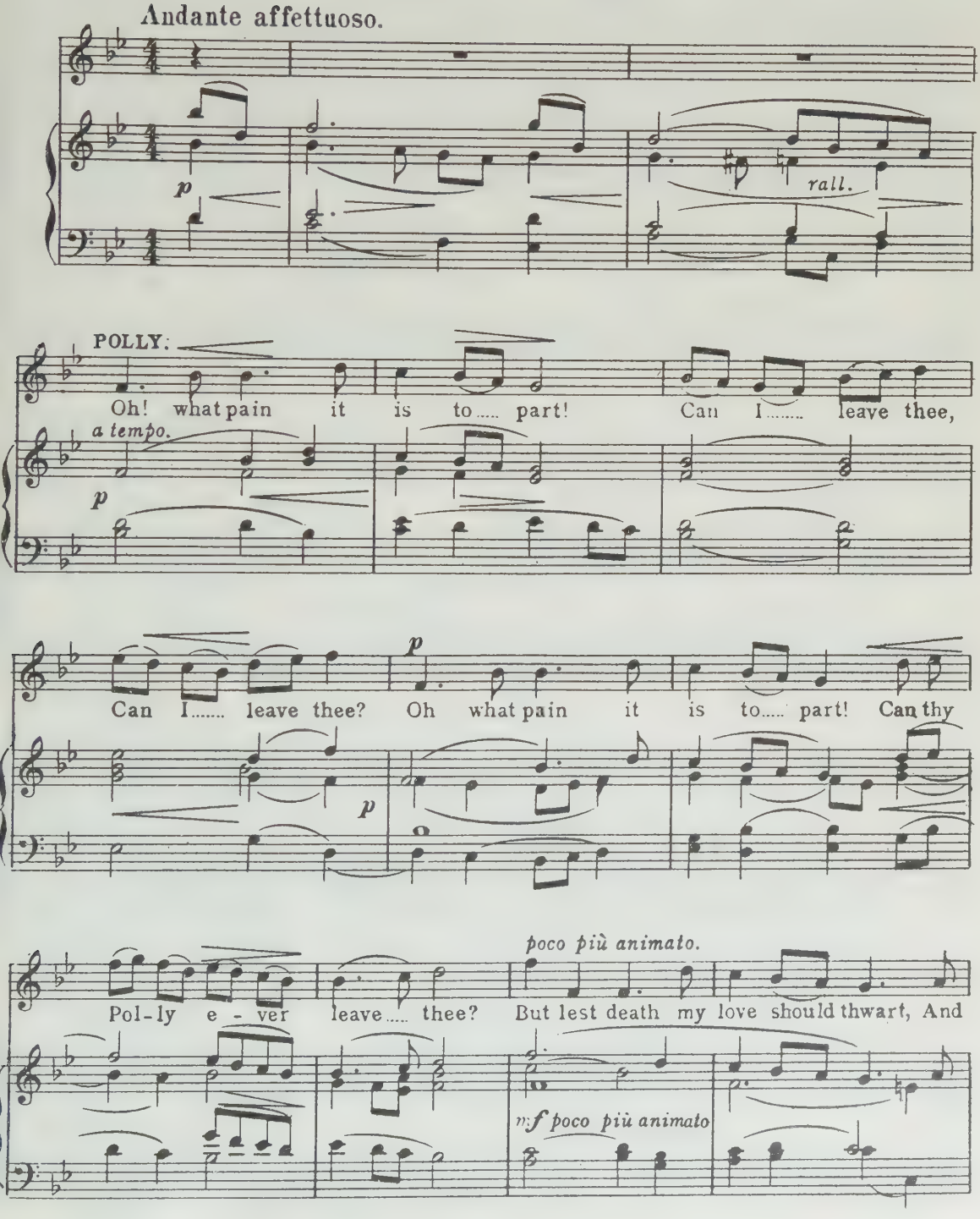

poco rit
a tempo.
day was closed, I..... could mock the sul-try toil When on my charmer's
p
p
poco rit.
a tempo.
poco rit.
MACHEATH.
POLLY.
breast reposed, I would love you all the day, Ev-'ry night would kiss and play,
gradually slower.
poco rit.
p gradually slower.
espress.
MACHEATH.
rall.
a tempo.
If with me you'd fond-ly stray O-ver the hills and far a-way.
rall.
p
a tempo.
POLLY.
Were I.... sold on In-dian soil, Soon as the burn-ing day was closed,
MACHEATH.
Were I laid on Greenland's coast, And in my arms em-braced my lass;....
mf

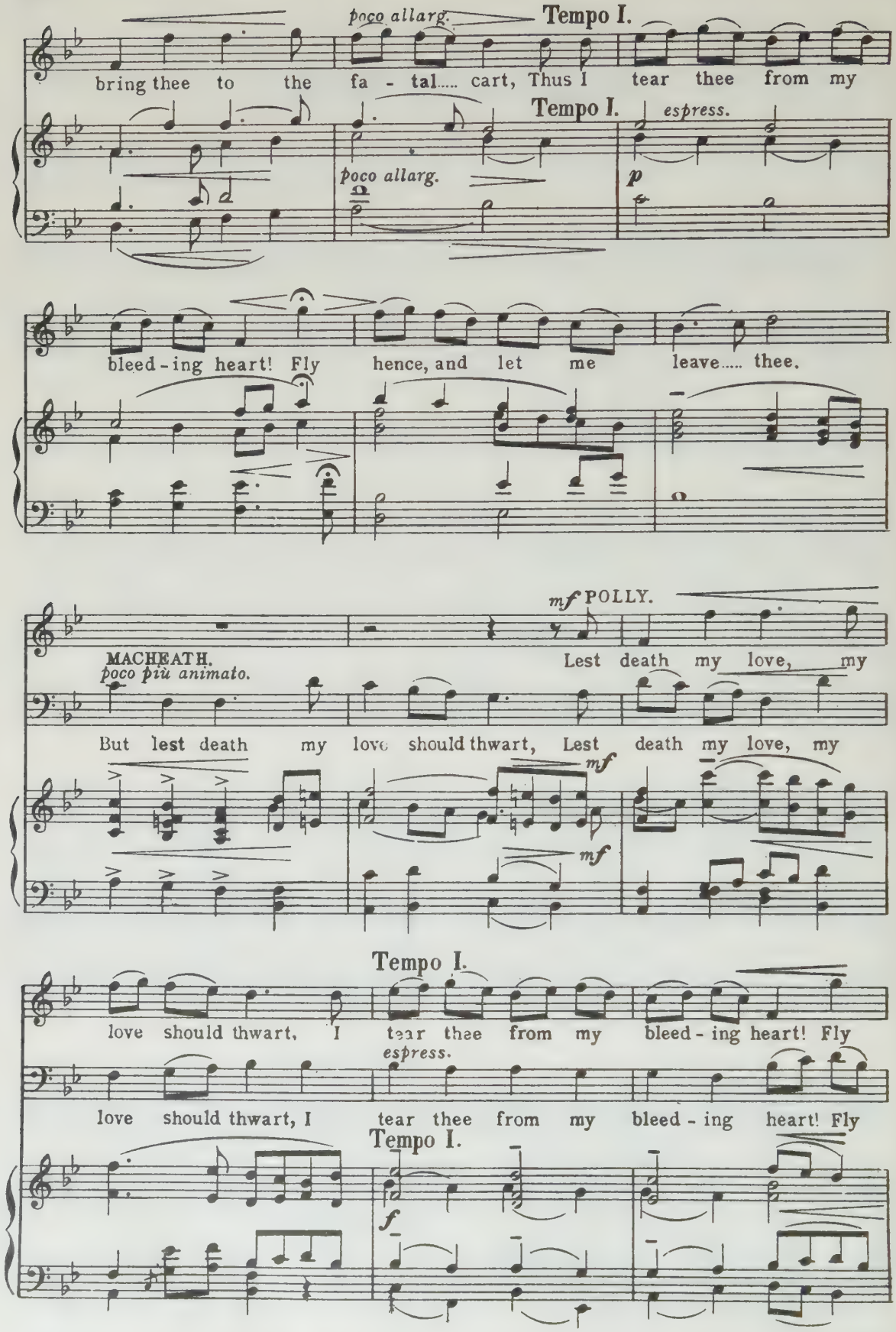

I could mock the sul - try toil, When on my char - mer's
Warm a - midst e - ter - nal frost, Too soon the half - year's
poco rit.
breast re-posed.
Slightly Slower.
espress.
Ev - 'ry night would
poco rit.
night would pass.
I would love you all the day,
poco rit.
p
espress.
MACHEATH.
rall
BOTH.
a tempo.
kiss and play,
If with me you'd fond - ly stray
O - ver the hills and
rall.
a tempo.
far a - way.....
accel - - - ler - ando.
cresc.
ff

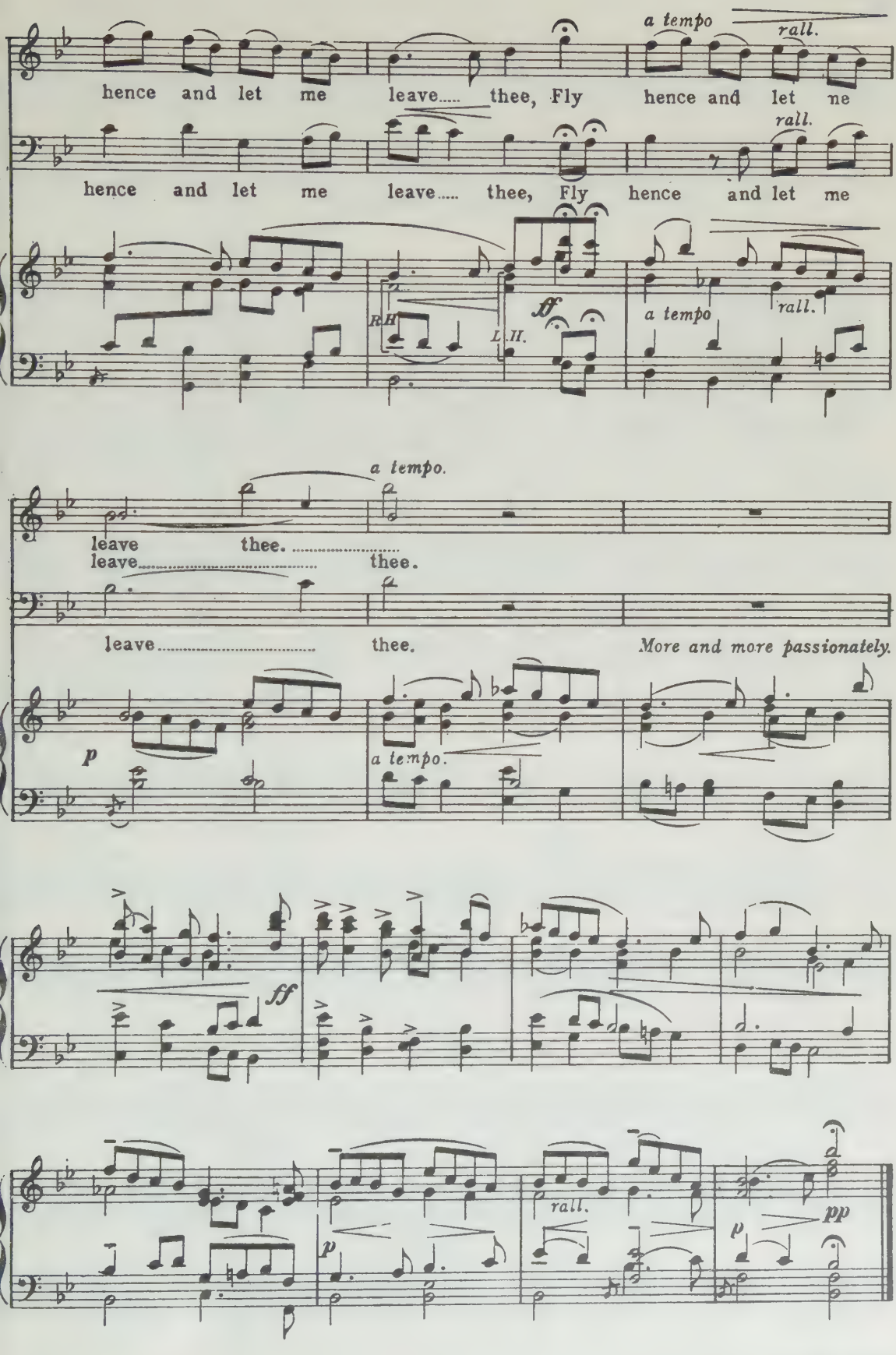
# № 18. O WHAT PAIN IT IS TO PART.

## Duet.—Polly and Macheath.

AIR—"GIN THOU WERT MY AIN THING."




poco allarg.
Tempo I.
bring thee to the fa - tal..... cart, Thus I tear thee from my
Tempo I.
espress.
poco allarg.
p
bleed - ing heart! Fly hence, and let me leave..... thee.
mf POLLY.
MACHEATH.
poco più animato.
Lest death my love, my
But lest death my love should thwart, Lest death my love, my
mf
mf
Tempo I.
love should thwart, I tear thee from my bleed - ing heart! Fly
espress.
love should thwart, I tear thee from my bleed - ing heart! Fly
Tempo I.
f

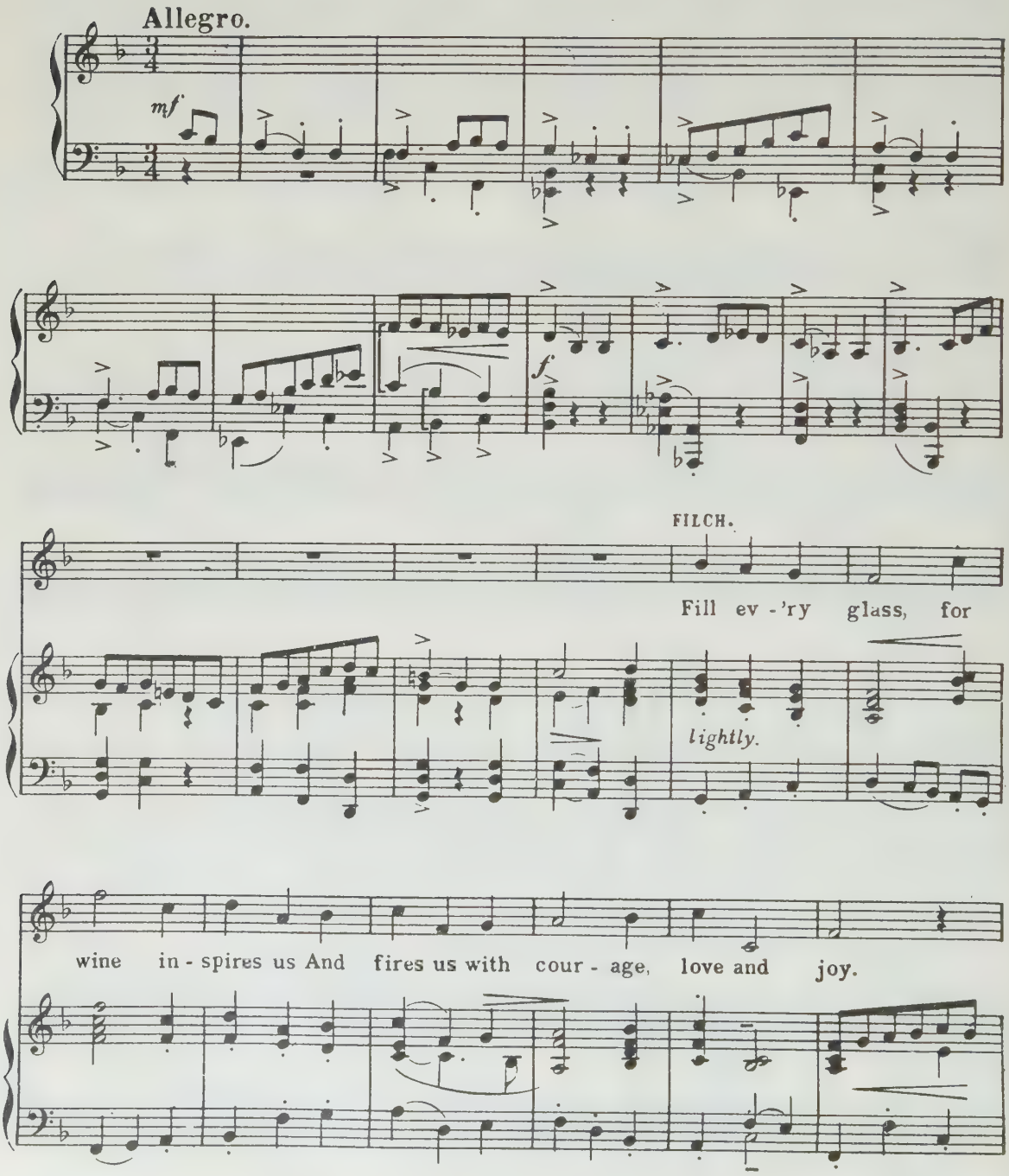

a tempo
rall.
hence and let me leave..... thee, Fly hence and let me
rall.
hence and let me leave..... thee, Fly hence and let me
R.H.
L.H.
ff
a tempo
rall.
a tempo.
leave thee.
leave thee.
leave thee.
More and more passionately.
p
a tempo.
ff
rall.
p
pp

# ACT II.- SCENE I.

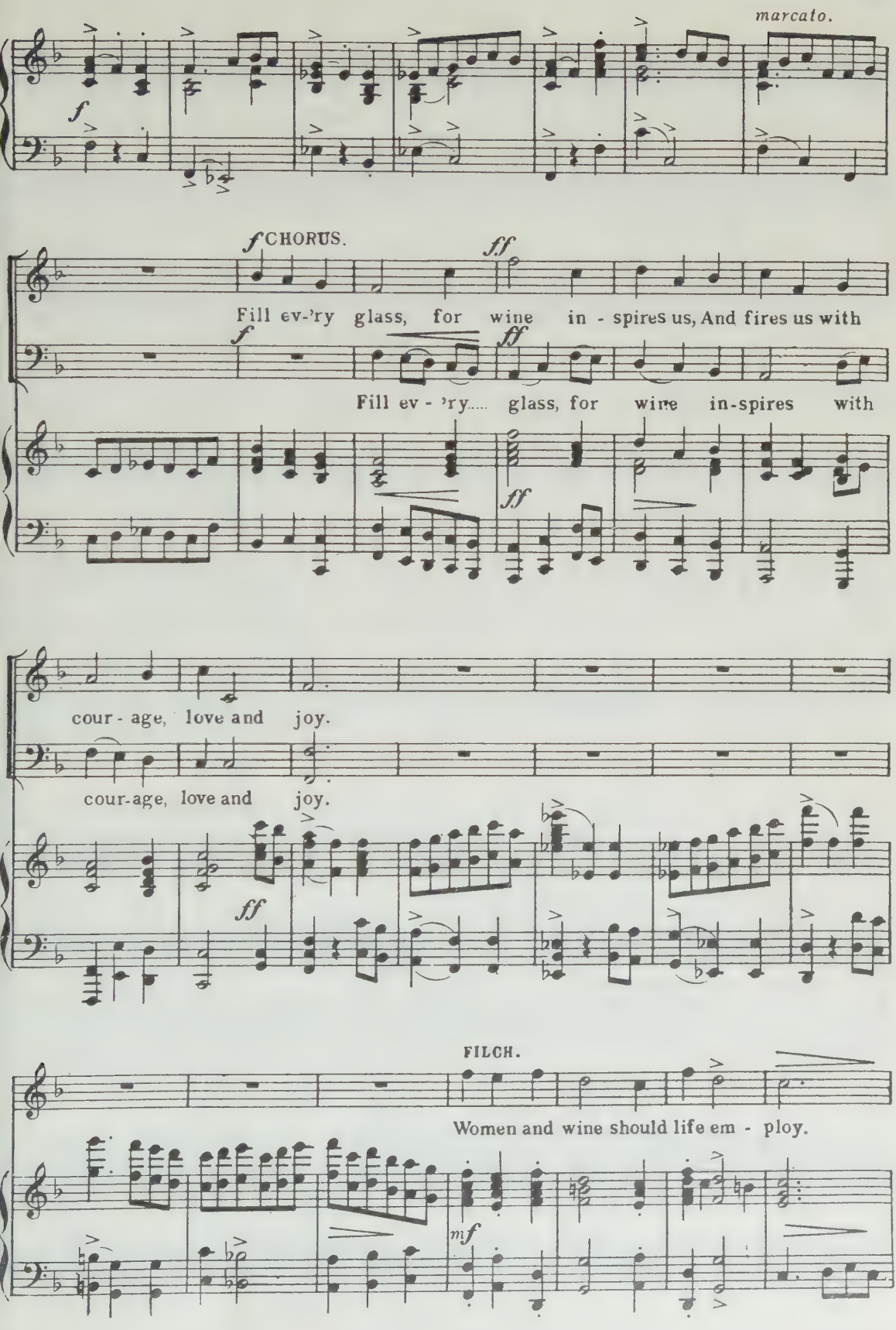
## Nº 19. A TAVERN NEAR NEWGATE.

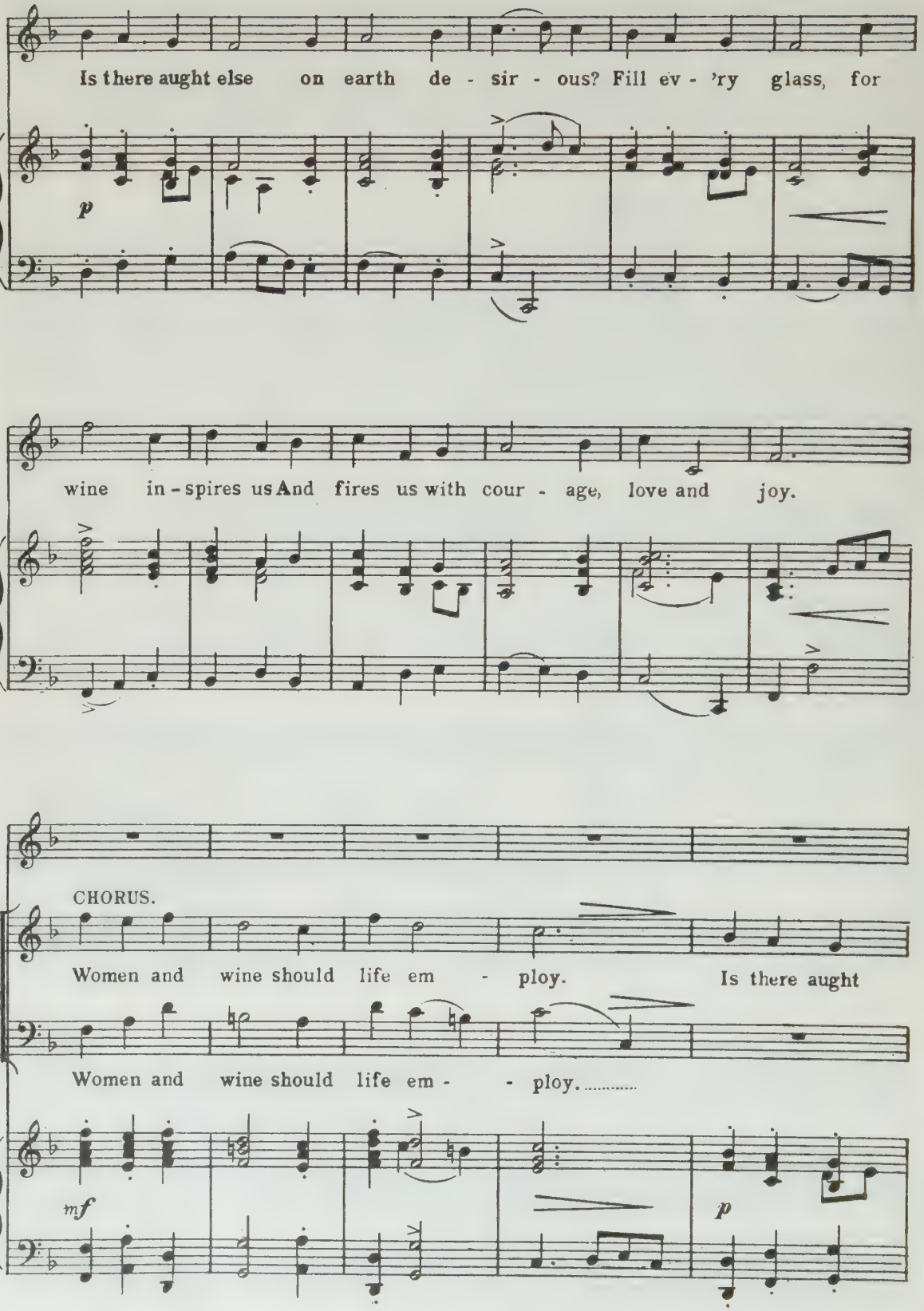
### Filch and Chorus.

AIR.-"FILL EVERY GLASS."

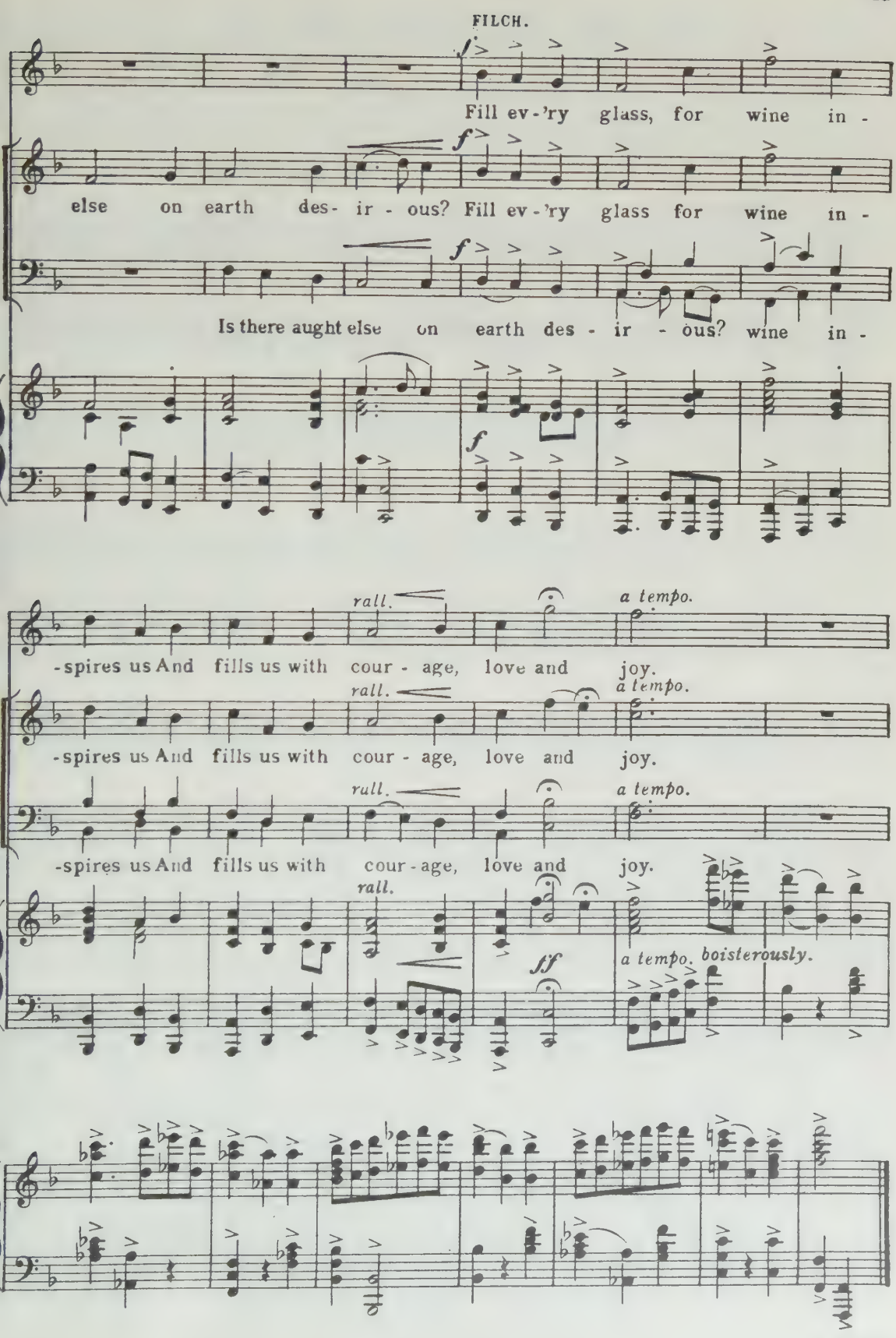



Copyright 1920 by Boosey & Cº


marcato.
f
f CHORUS.
ff
Fill ev-'ry glass, for wine in - spires us, And fires us with
f
ff
Fill ev - 'ry..... glass, for wine in-spires with
ff
cour - age, love and joy.
cour-age, love and joy.
ff
FILCH.
Women and wine should life em - ploy.
mf

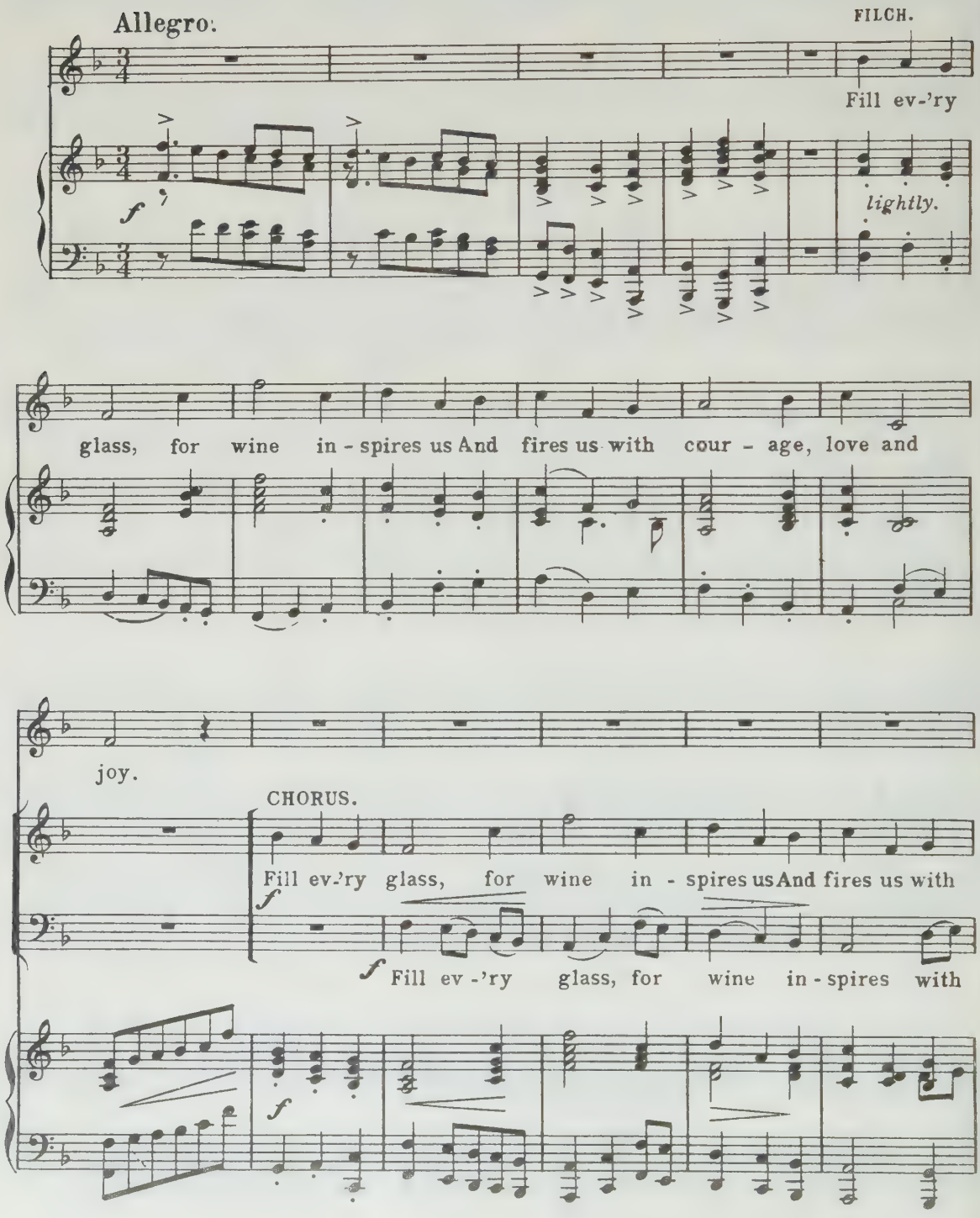

Is there aught else on earth de - sir - ous? Fill ev - 'ry glass, for
p
wine in - spires us And fires us with cour - age, love and joy.
CHORUS.
Women and wine should life em - ploy. Is there aught
Women and wine should life em - - ploy.
mf
p

FILCH.


Fill ev-'ry glass, for wine in-
else on earth des- ir - ous? Fill ev-'ry glass for wine in-
Is there aught else on earth des - ir - ous? wine in-
-spires us And fills us with cour - age, love and joy.
rall.
a tempo.
a tempo, boisterously.
ff

# No 20. FILL EVERY GLASS.

## Filch and Chorus.



FILCH.

cour - age, love and joy. Women and wine should life em -

cour - age, love and joy.

- ploy. Is there aught else on earth de - si - rous? Fill ev-'ry

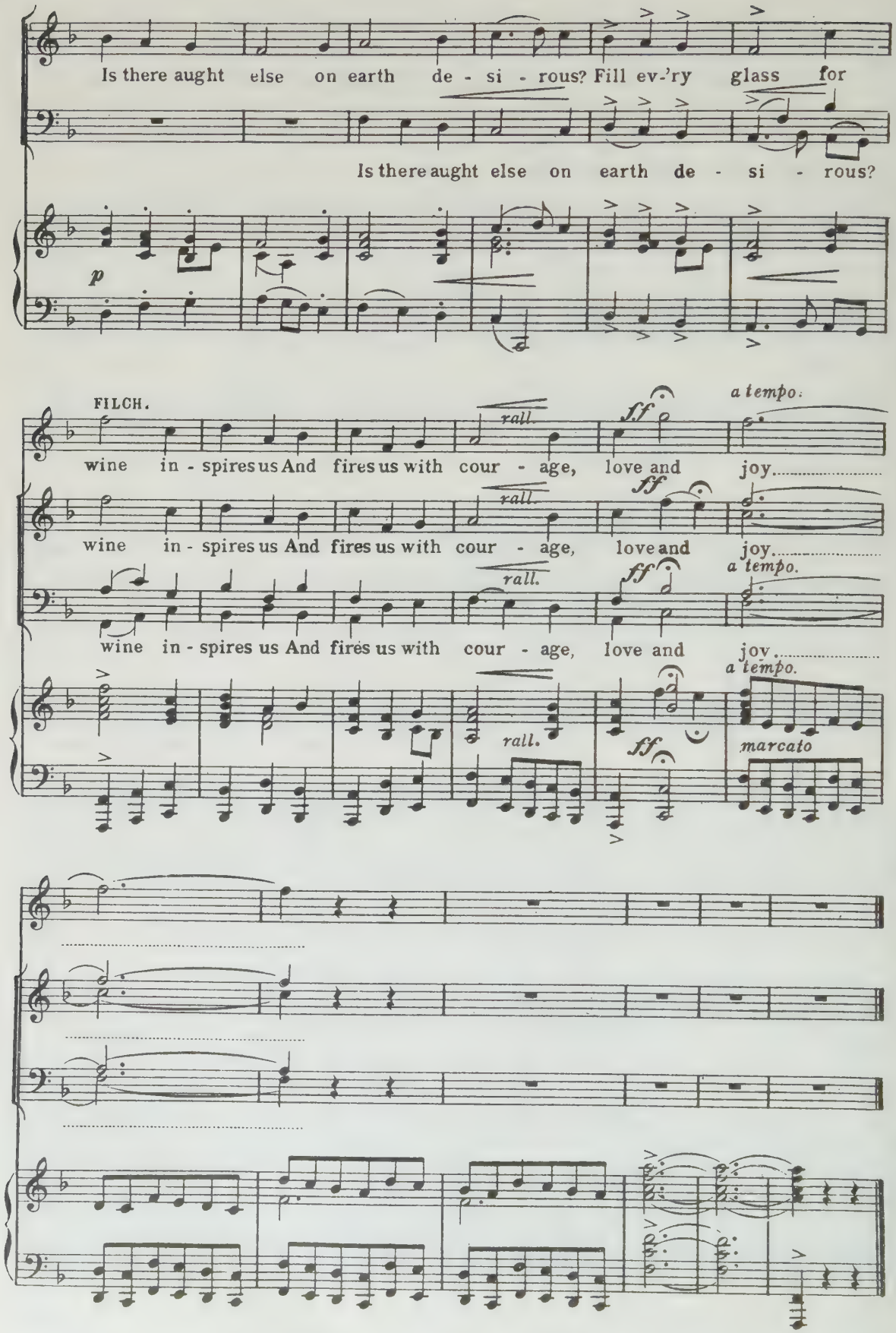
glass, for wine in - spires us And fires us with cour - age, love and

CHORUS.

joy

Wo-men and wine should life em - - ploy.

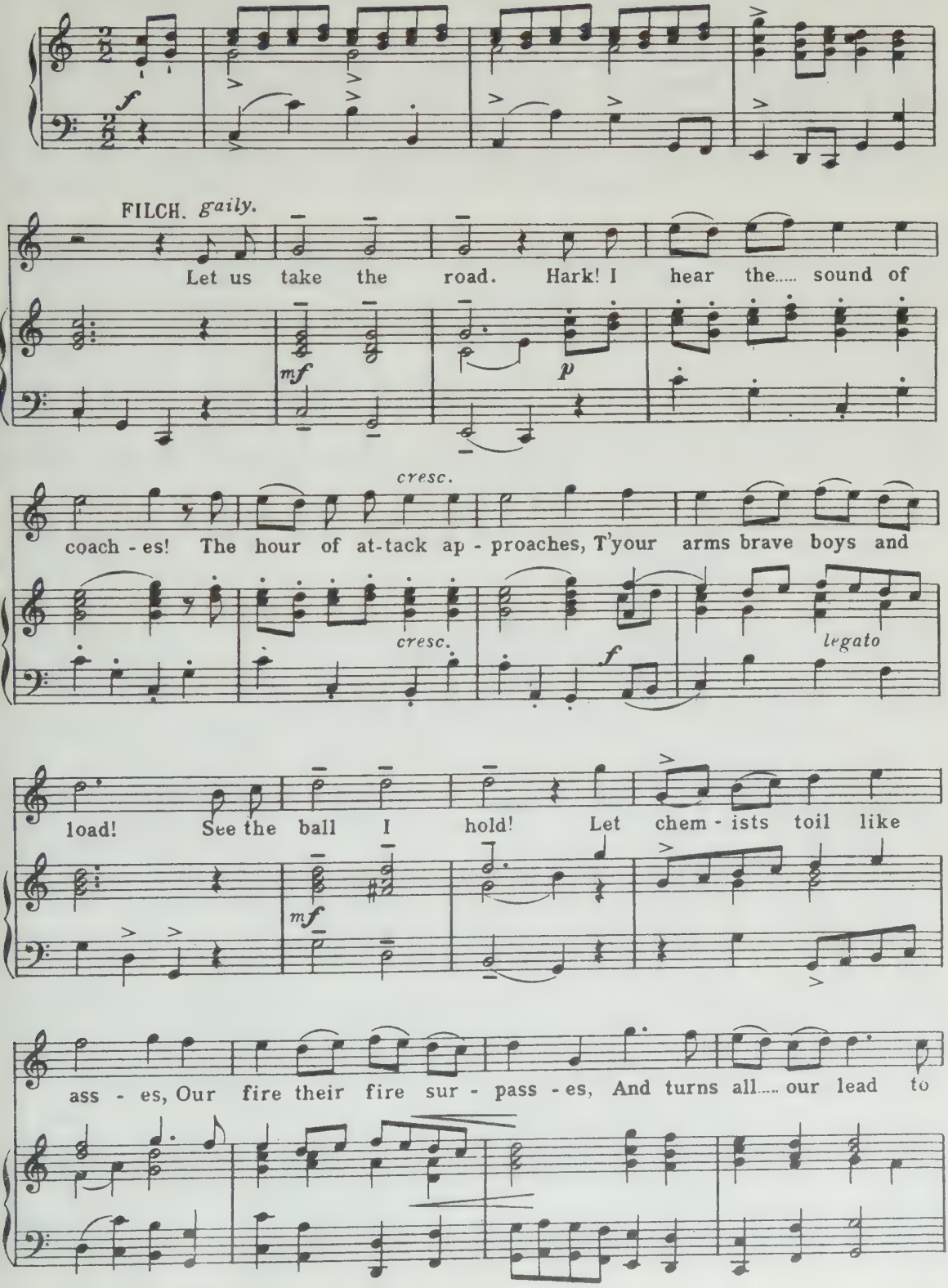
Wo-men and wine should life em - - ploy.

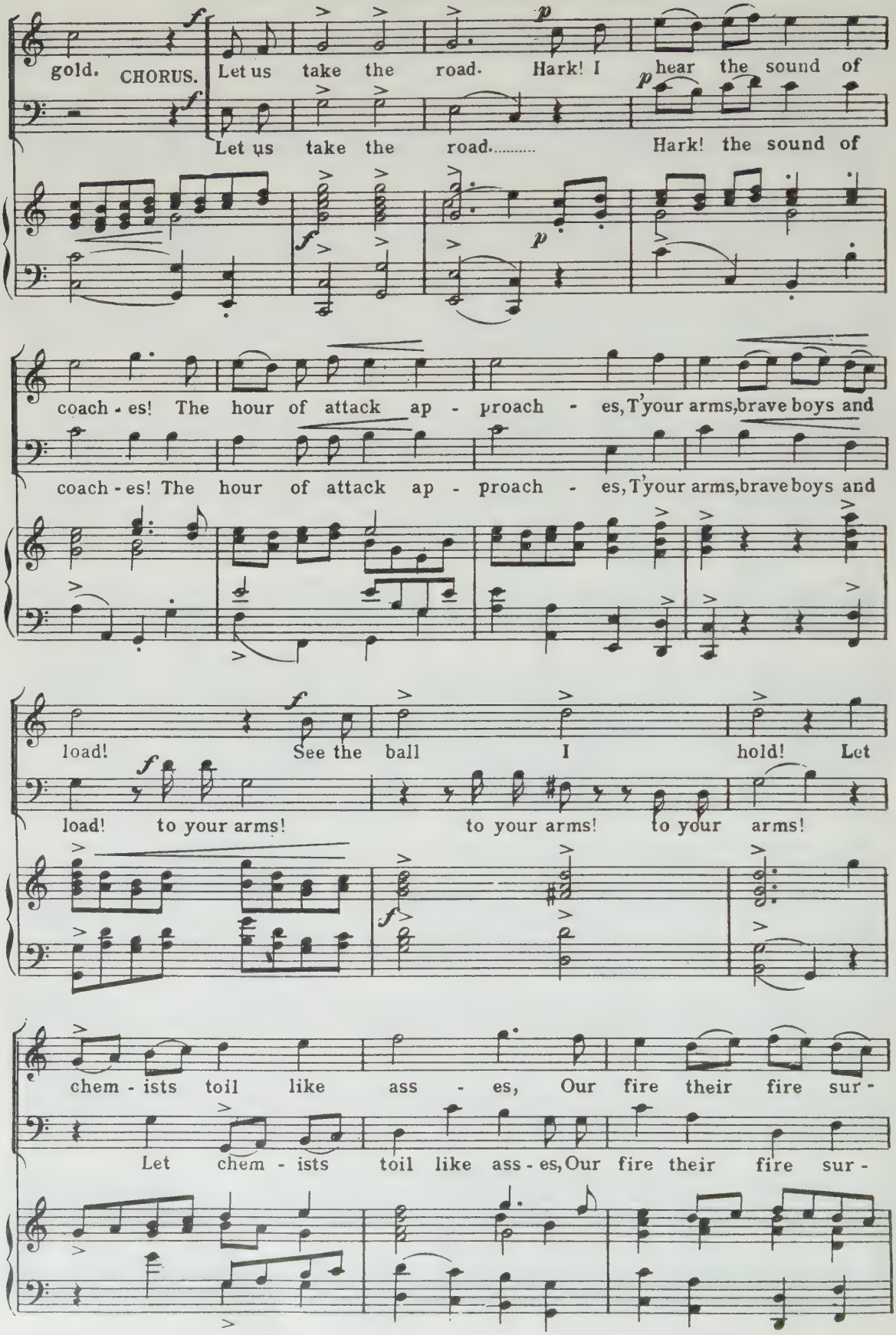

Is there aught else on earth de - si - rous? Fill ev-'ry glass for
Is there aught else on earth de - si - rous?
p
FILCH.
wine in - spires us And fires us with cour - age, love and joy.
rall.
ff
a tempo.
wine in - spires us And fires us with cour - age, love and joy.
wine in - spires us And fires us with cour - age, love and joy.
marcato

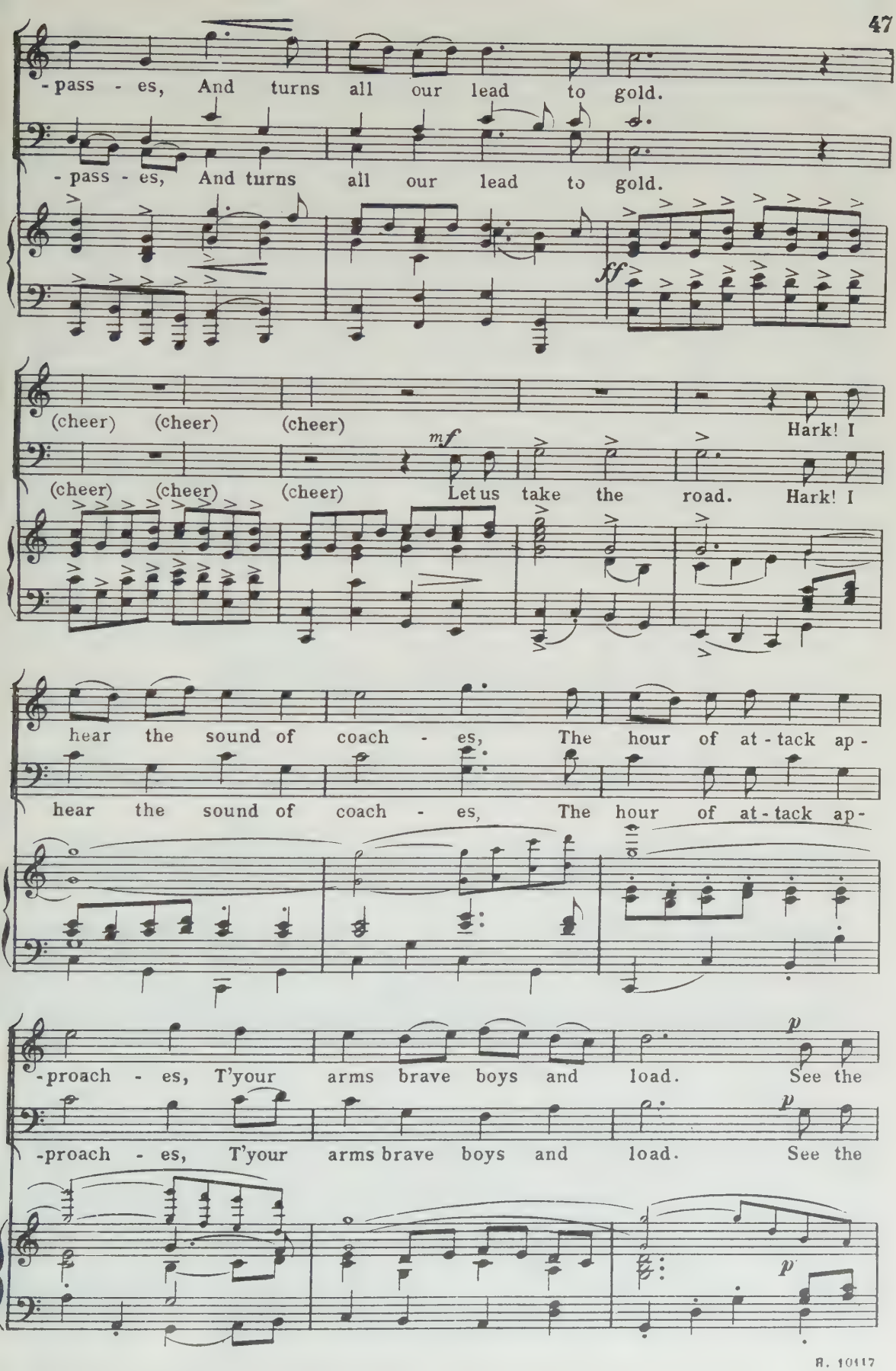
# Nº 21. LET US TAKE THE ROAD.

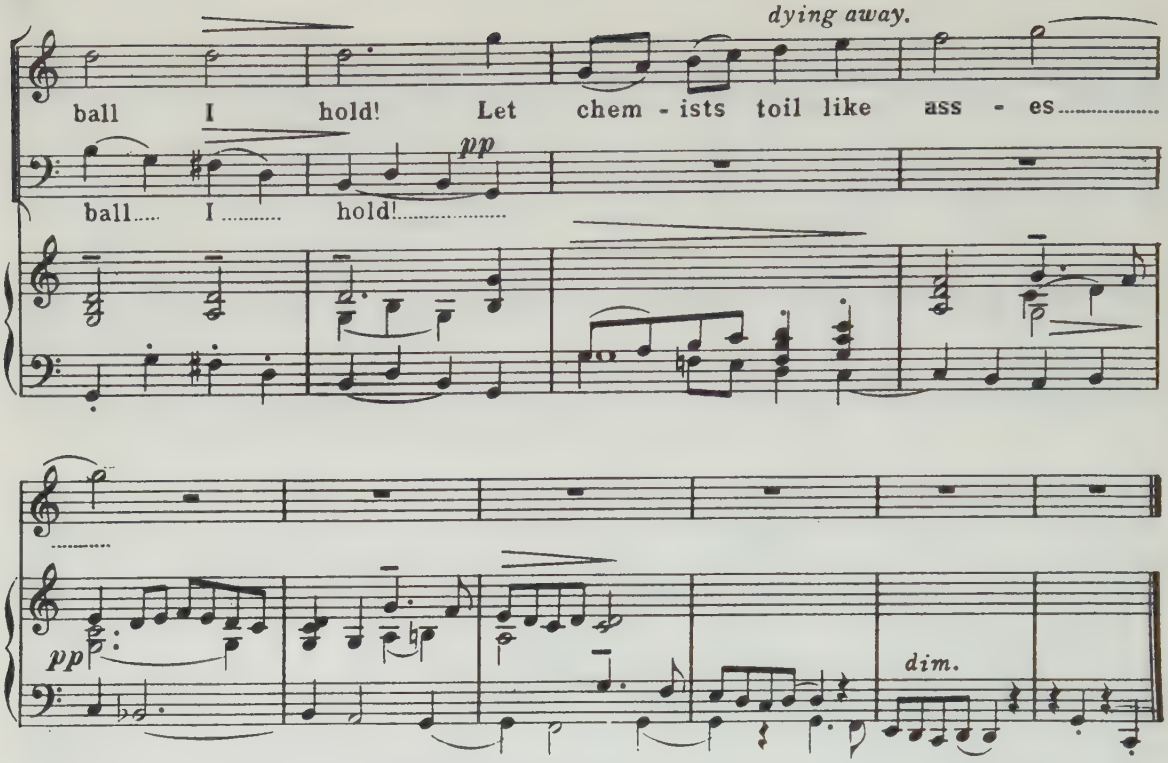
## Filch and Chorus.

**In quick march time.** AIR.—MARCH FROM "RINALDO"—HANDEL.




gold. CHORUS. Let us take the road. Hark! I hear the sound of
Let us take the road..... Hark! the sound of
coach - es! The hour of attack ap - proach - es, T'your arms, brave boys and
coach - es! The hour of attack ap - proach - es, T'your arms, brave boys and
load! See the ball I hold! Let
load! to your arms! to your arms! to your arms!
chem - ists toil like ass - es, Our fire their fire sur -
Let chem - ists toil like ass - es, Our fire their fire sur -

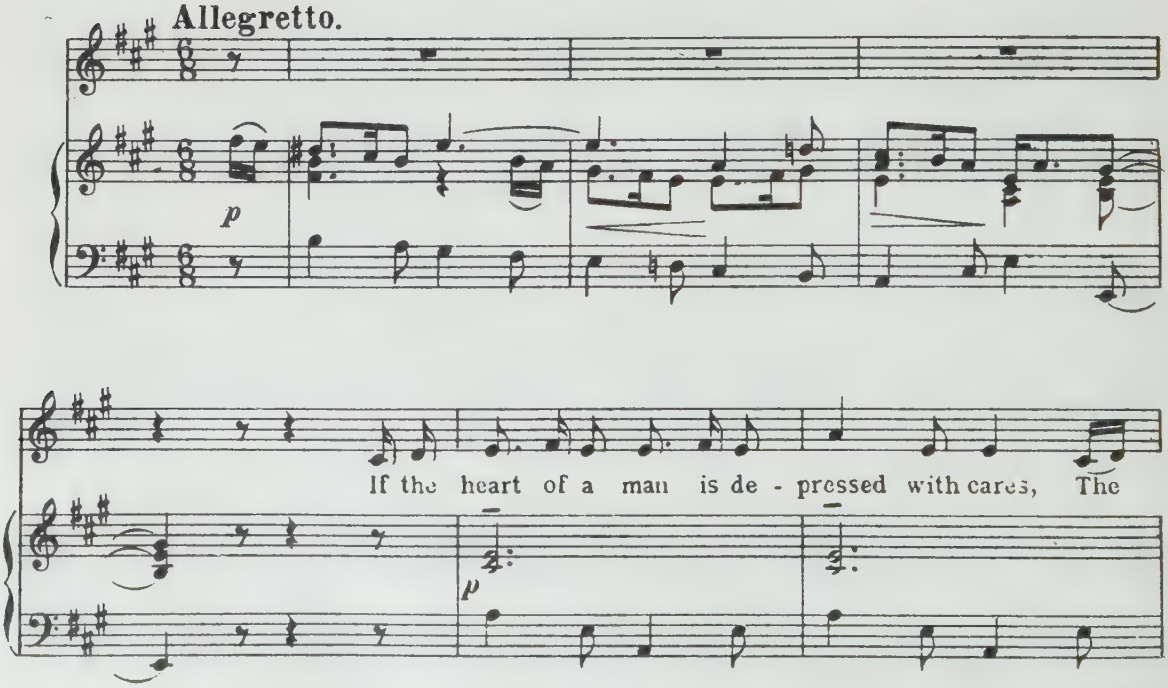

-pass - es, And turns all our lead to gold.
-pass - es, And turns all our lead to gold.
ff
(cheer) (cheer) (cheer) Hark! I
mf
(cheer) (cheer) (cheer) Let us take the road. Hark! I
hear the sound of coach - es, The hour of at - tack ap -
hear the sound of coach - es, The hour of at - tack ap -
-proach - es, T'your arms brave boys and load. See the
p
-proach - es, T'your arms brave boys and load. See the
p
p

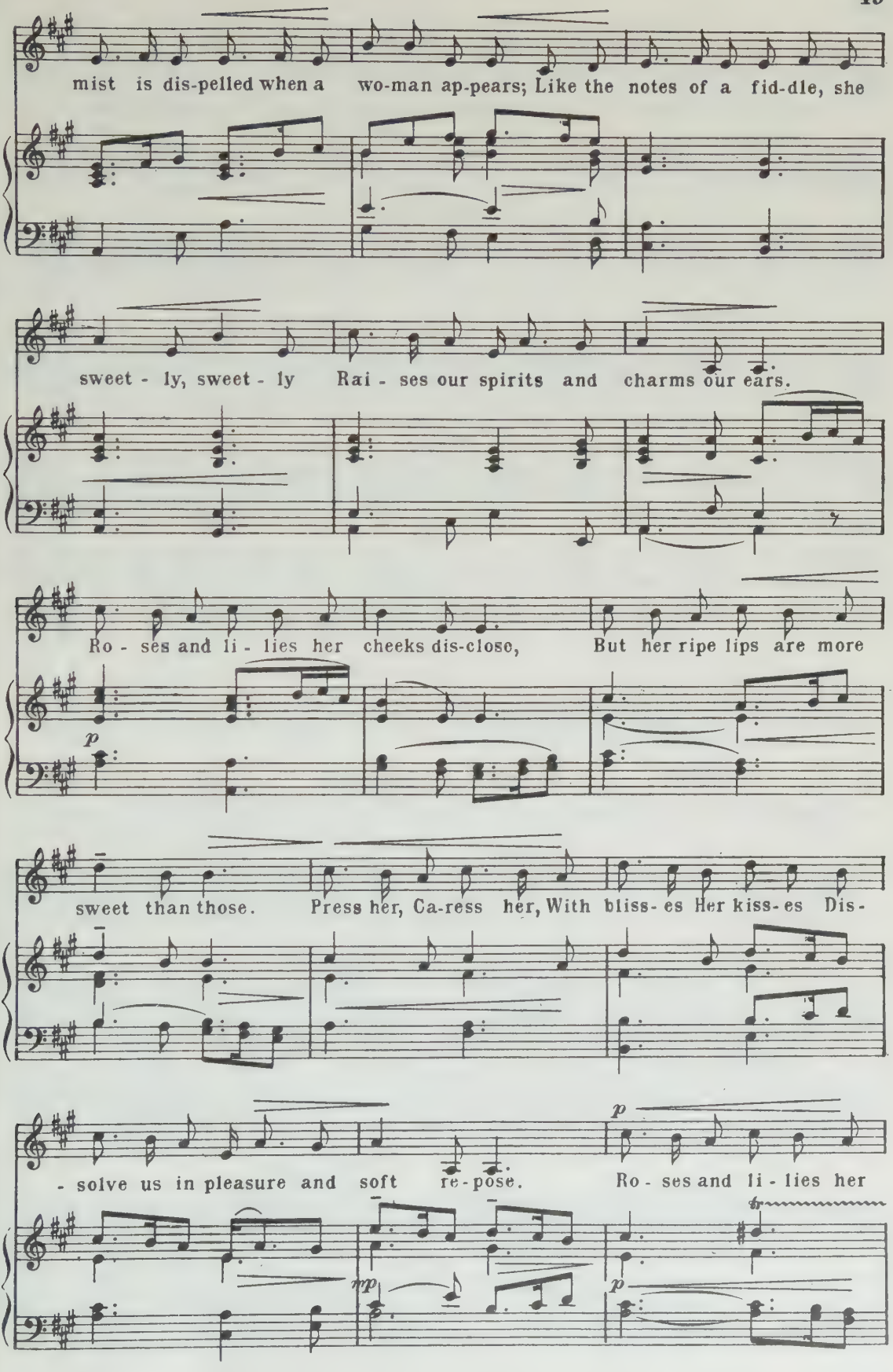


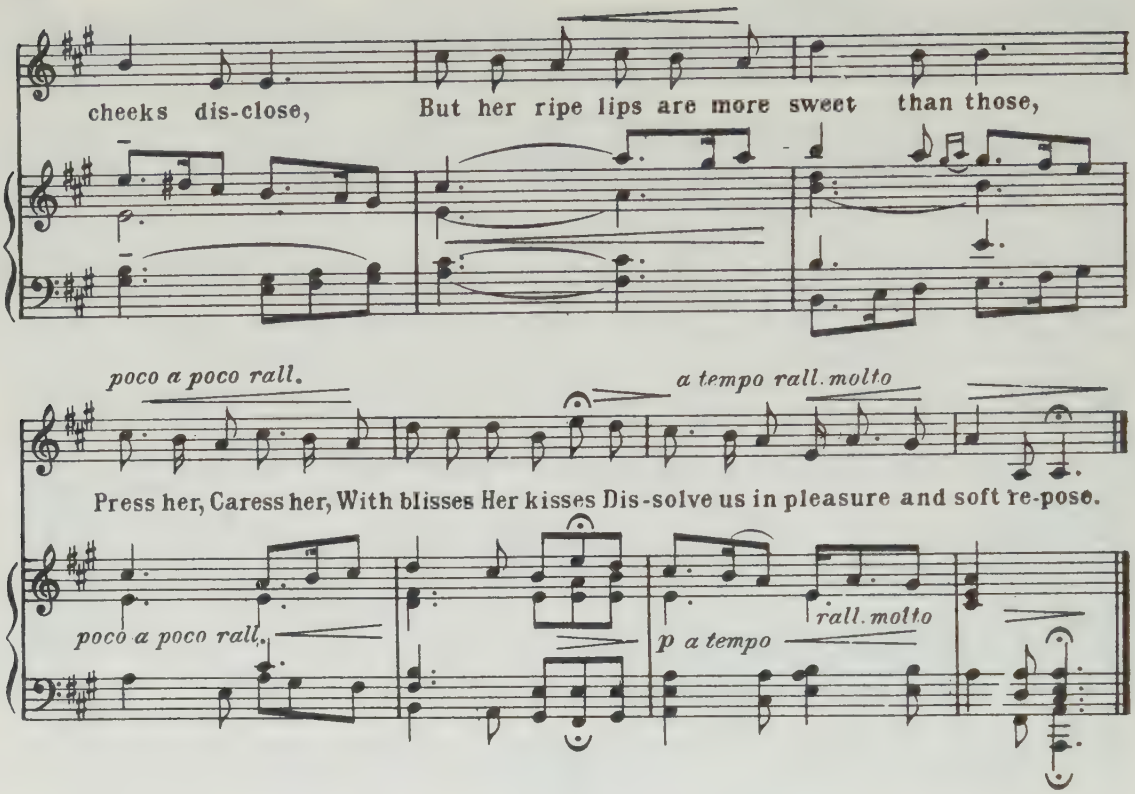

## No. 22. If the Heart of a Man.

Macheath.

AIR—"WOULD YOU HAVE A YOUNG VIRGIN,"&c,



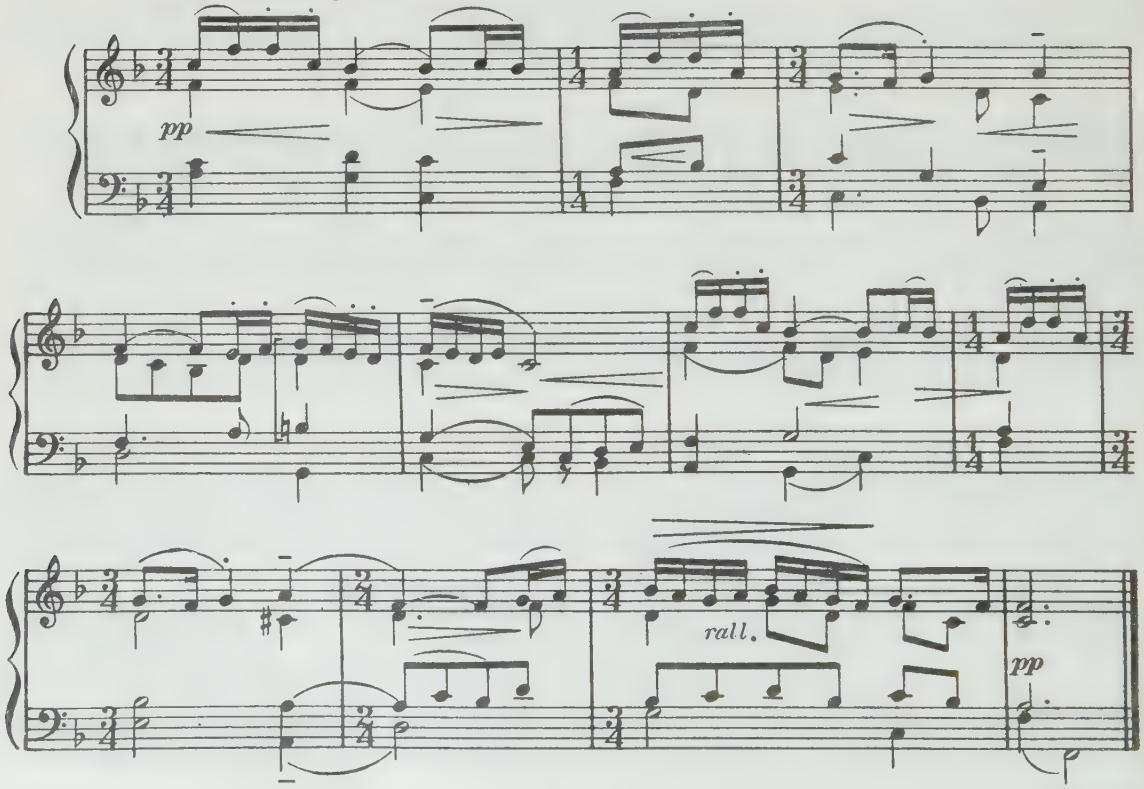

mist is dis-pelled when a wo-man ap-pears; Like the notes of a fid-dle, she
sweet - ly, sweet - ly Rai - ses our spirits and charms our ears.
Ro - ses and li - lies her cheeks dis-close, But her ripe lips are more
p
sweet than those. Press her, Ca-ress her, With bliss-es Her kiss-es Dis-
- solve us in pleasure and soft re-pose. Ro - ses and li - lies her
p
mp
p




## No. 23.

### MUSIC TO DIALOGUE. (F. A.)

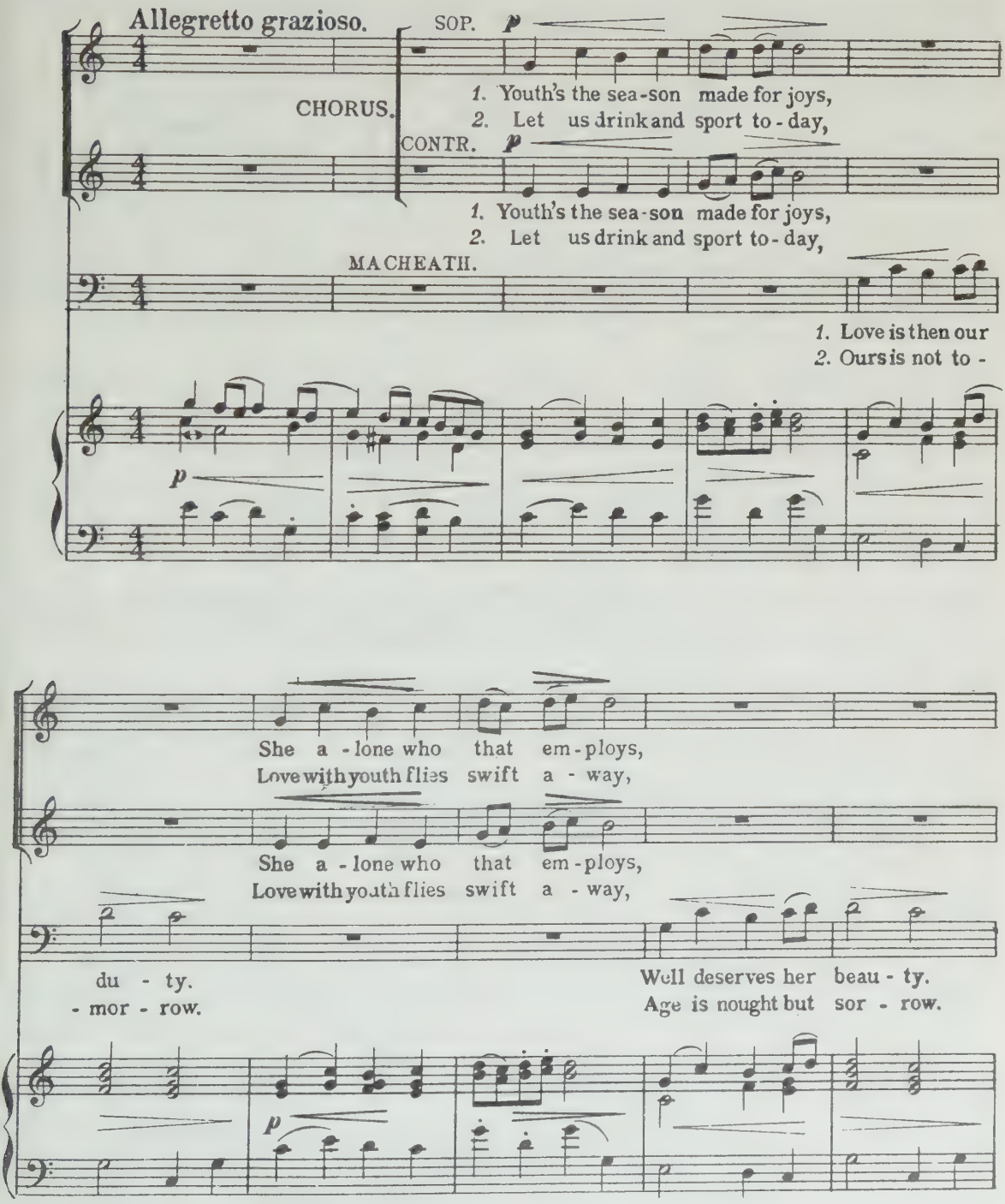
Andantino grazioso.



# Nº 24. YOUTH'S THE SEASON.

Chorus and Dance — Ladies of the town and Macheath.

AIR — COTILLON



Allegretto grazioso.

CHORUS.

SOP. *p*

1. Youth's the sea-son made for joys,
2. Let us drink and sport to-day,

CONTR. *p*

1. Youth's the sea-son made for joys,
2. Let us drink and sport to-day,

MACHEATH.

1. Love is then our
2. Ours is not to-

*p*

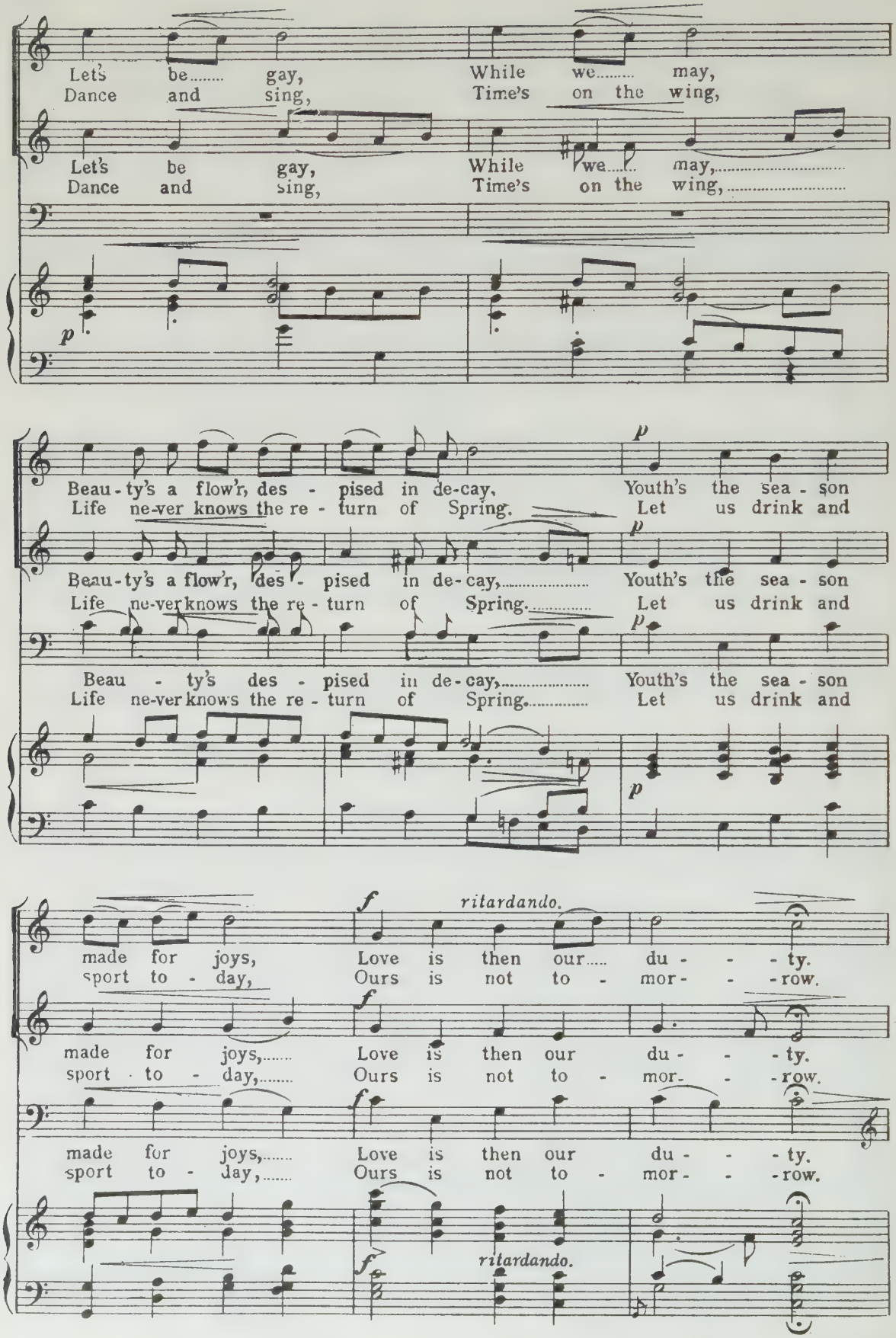
She a-lone who that em-ploys,
Love with youth flies swift a-way,

She a-lone who that em-ploys,
Love with youth flies swift a-way,

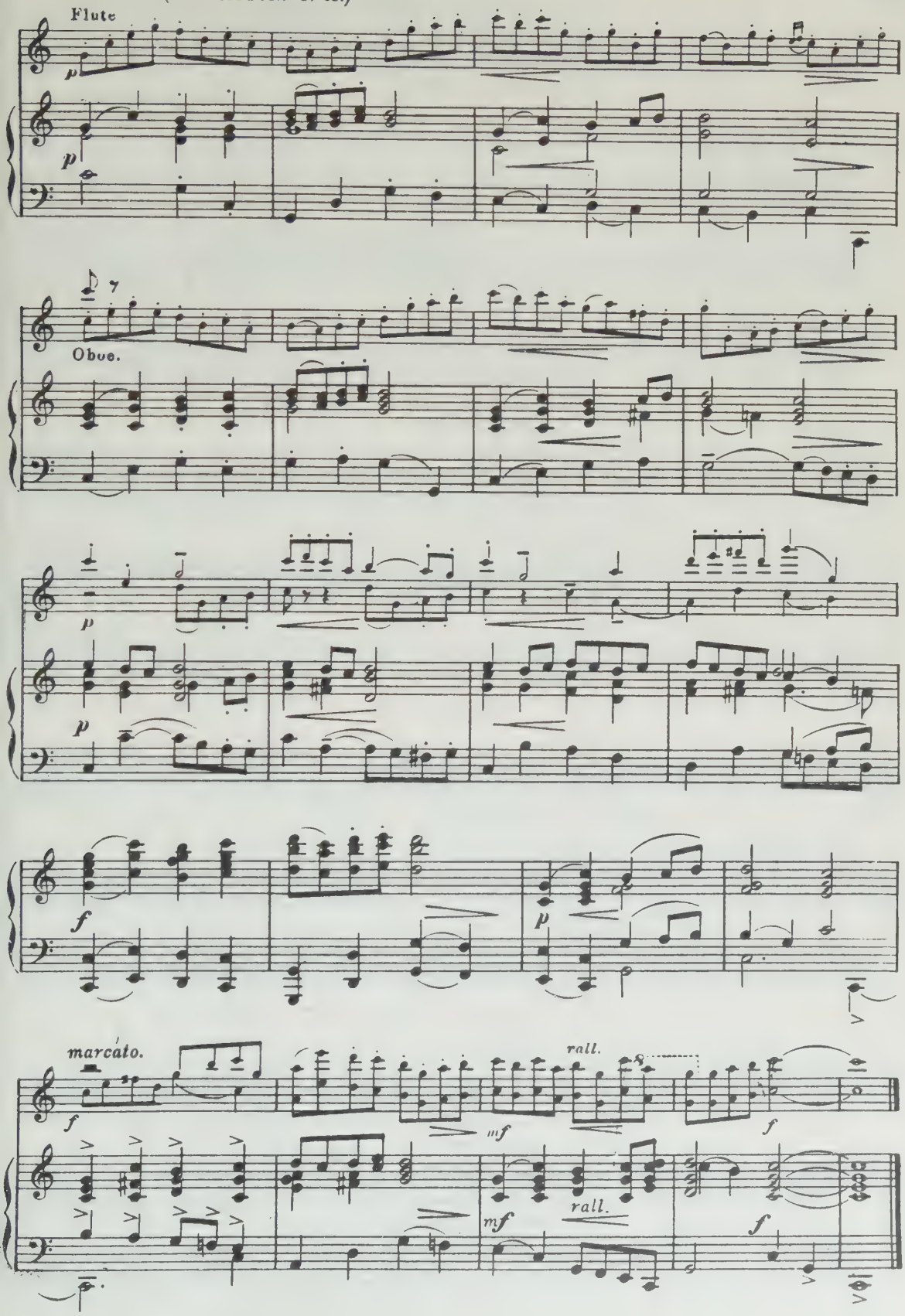
du-ty.
-mor-row.

Well deserves her beau-ty.
Age is nought but sor-row.

*p*


Let's be..... gay, While we..... may,
Dance and sing, Time's on the wing,
Let's be gay, While we..... may,.....
Dance and sing, Time's on the wing,.....
p
Beau-ty's a flow'r, des - pised in de-cay, Youth's the sea - son
Life ne-ver knows the re - turn of Spring. Let us drink and
Beau-ty's a flow'r, des - pised in de-cay,..... Youth's the sea - son
Life ne-ver knows the re - turn of Spring..... Let us drink and
Beau - ty's des - pised in de-cay,..... Youth's the sea - son
Life ne-ver knows the re - turn of Spring..... Let us drink and
made for joys, Love is then our..... du - - - ty.
sport to - day, Ours is not to - mor - - - row.
ritardando.
made for joys,..... Love is then our du - - - ty.
sport - to - day,..... Ours is not to - mor - - - row.
made for joys,..... Love is then our du - - - ty.
sport to - day,..... Ours is not to - mor - - - row.
ritardando.

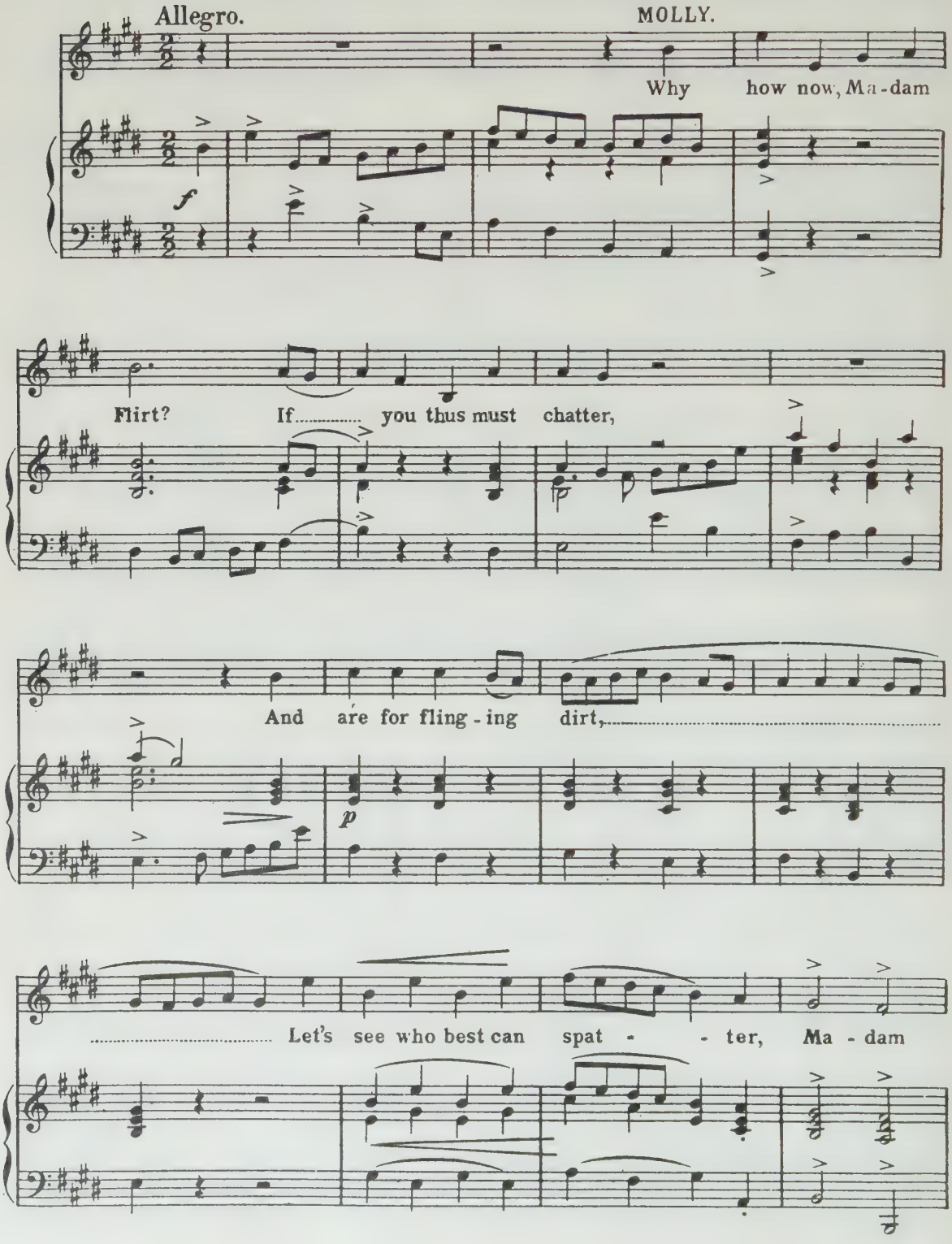
DANCE. (VARIATION. F. A.)

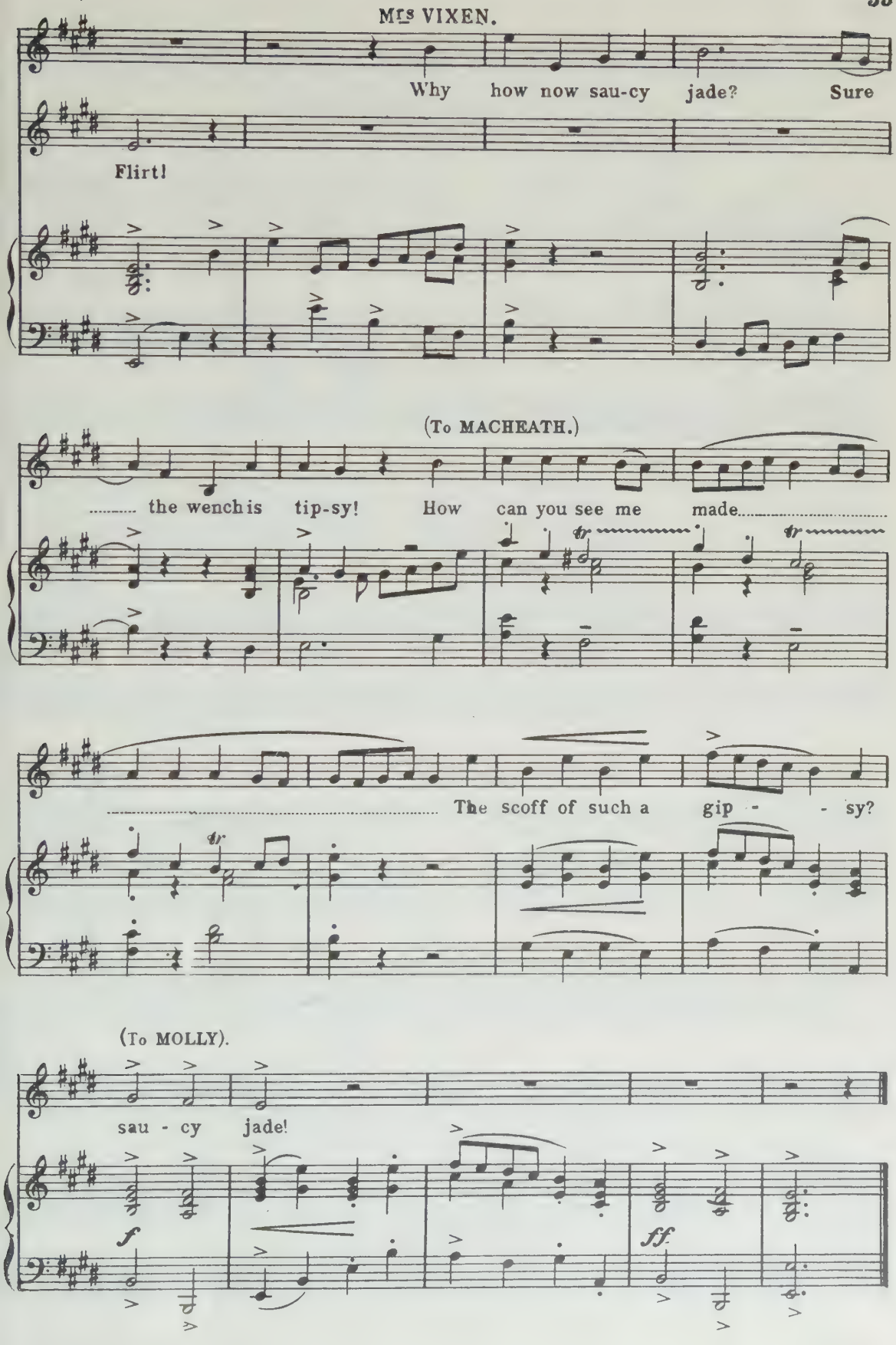


# No 25. WHY HOW NOW, MADAM FLIRT?

## Duet– Molly Brazen and Mrs Vixen.

AIR.–"GOOD MORROW, GOSSIP JOAN."

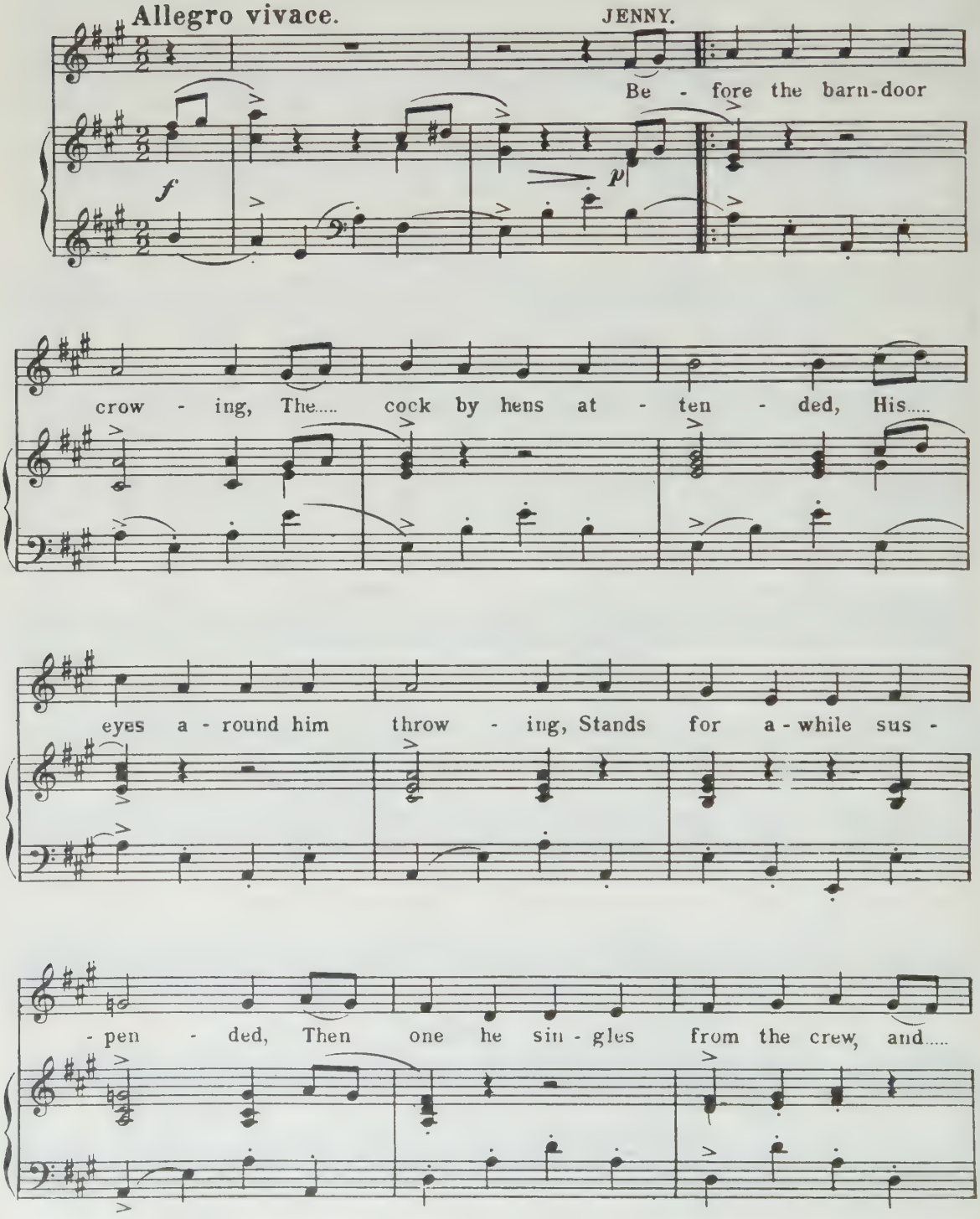


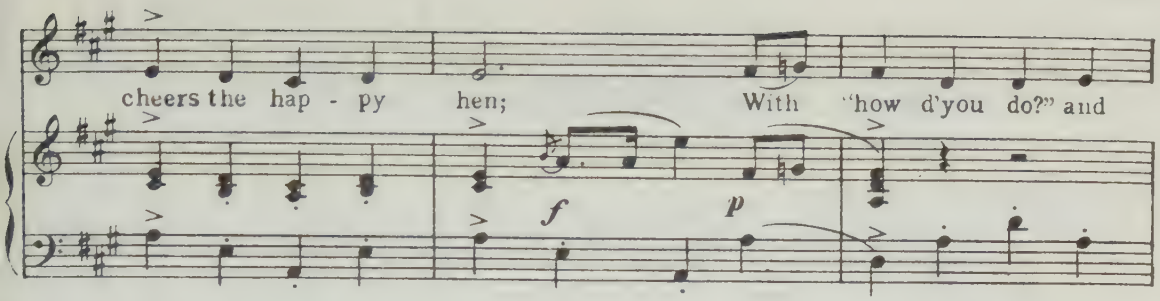

Mrs VIXEN.
Why how now sau-cy jade? Sure
Flirt!
(To MACHEATH.)
..... the wench is tip-sy! How can you see me made.....
The scoff of such a gip - - sy?
(To MOLLY).
sau - cy jade!
f
ff

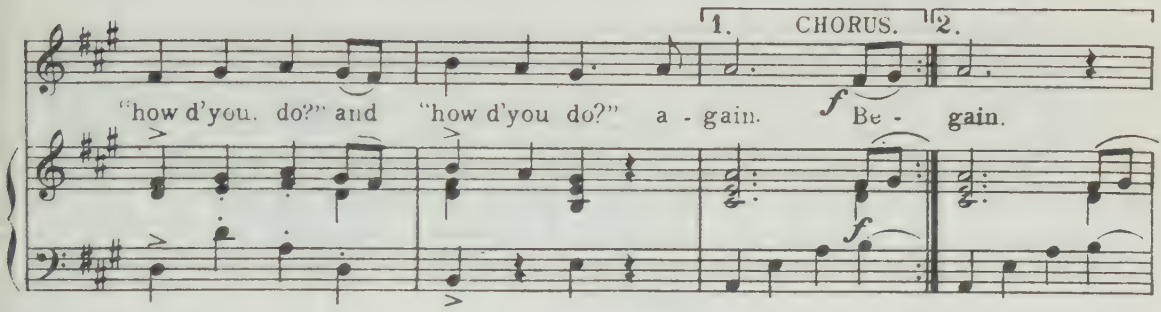
# No. 26. BEFORE THE BARN-DOOR CROWING.

## Jenny Diver and Ladies' Chorus.

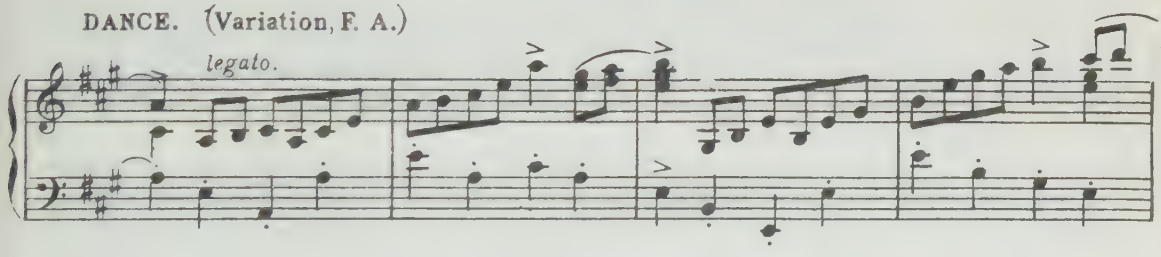
AIR.—"ALL IN A MISTY MORNING."

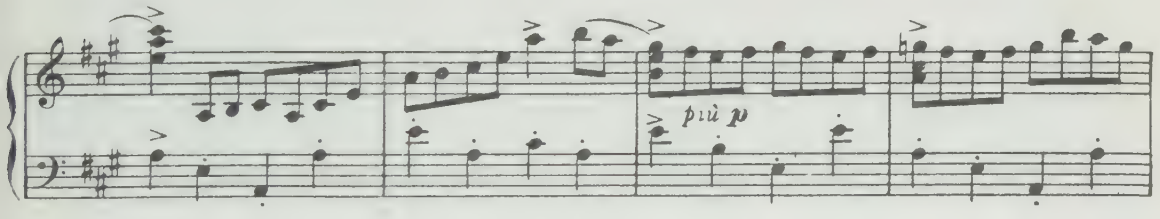


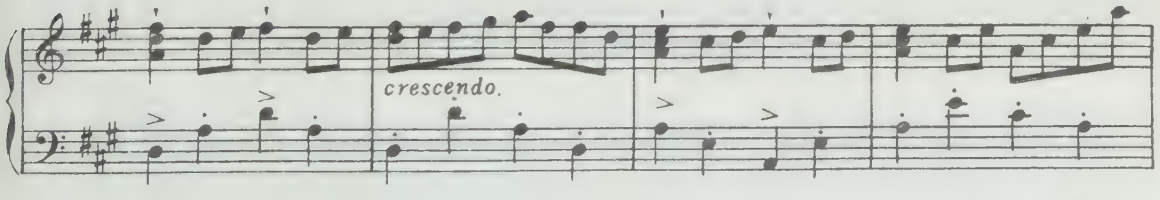


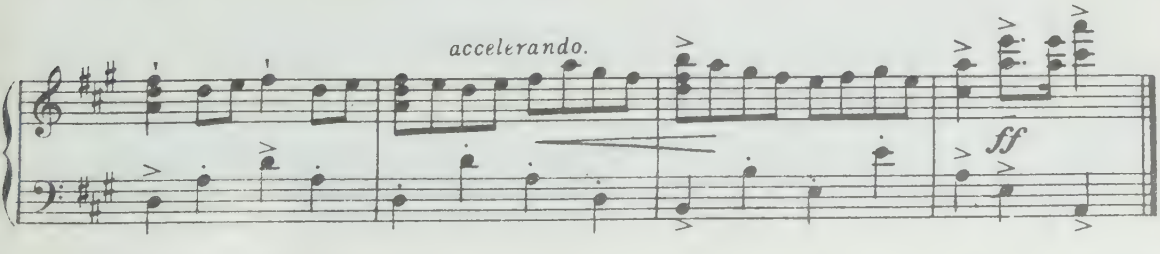




DANCE. (Variation, F. A.)



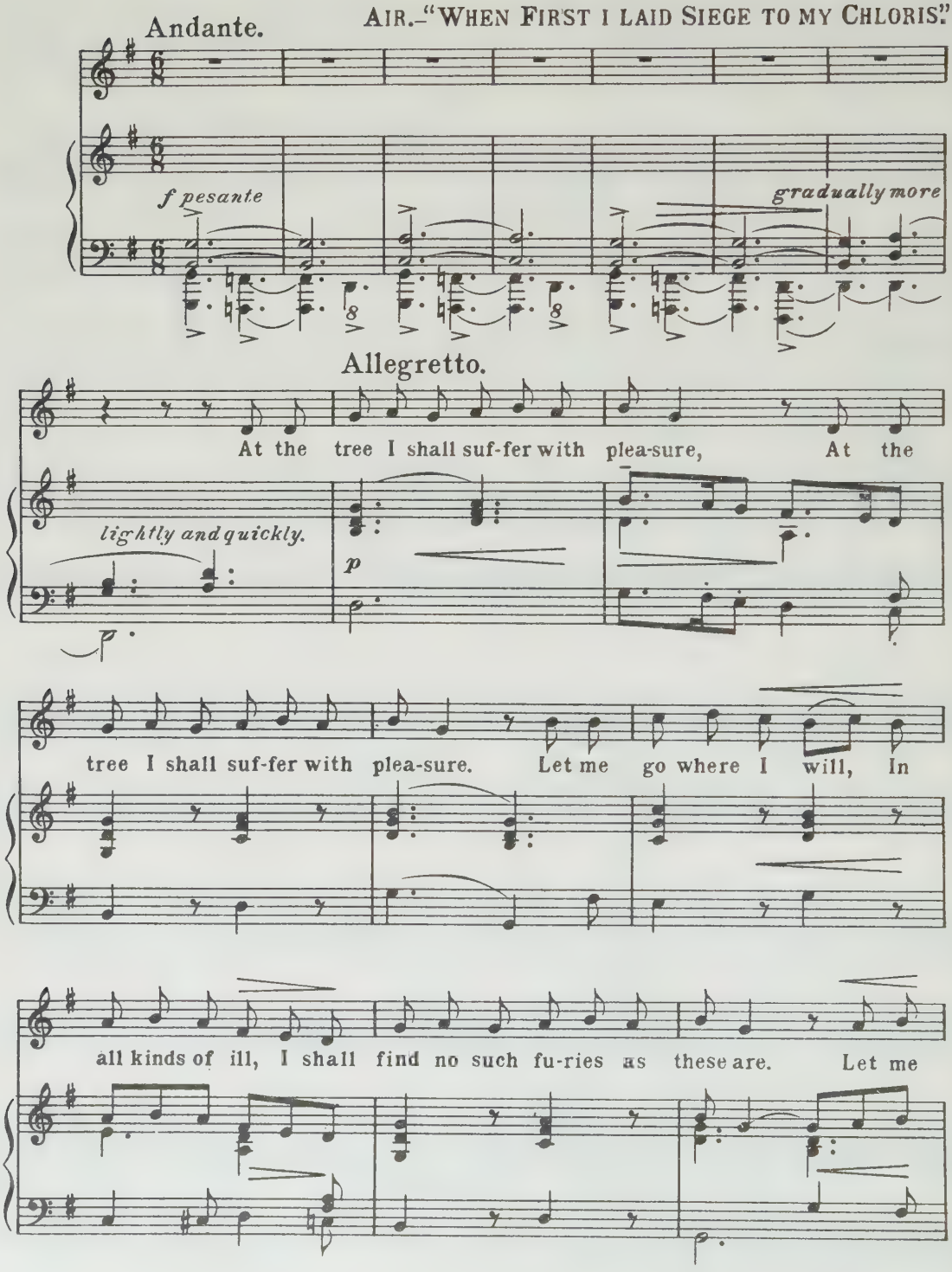



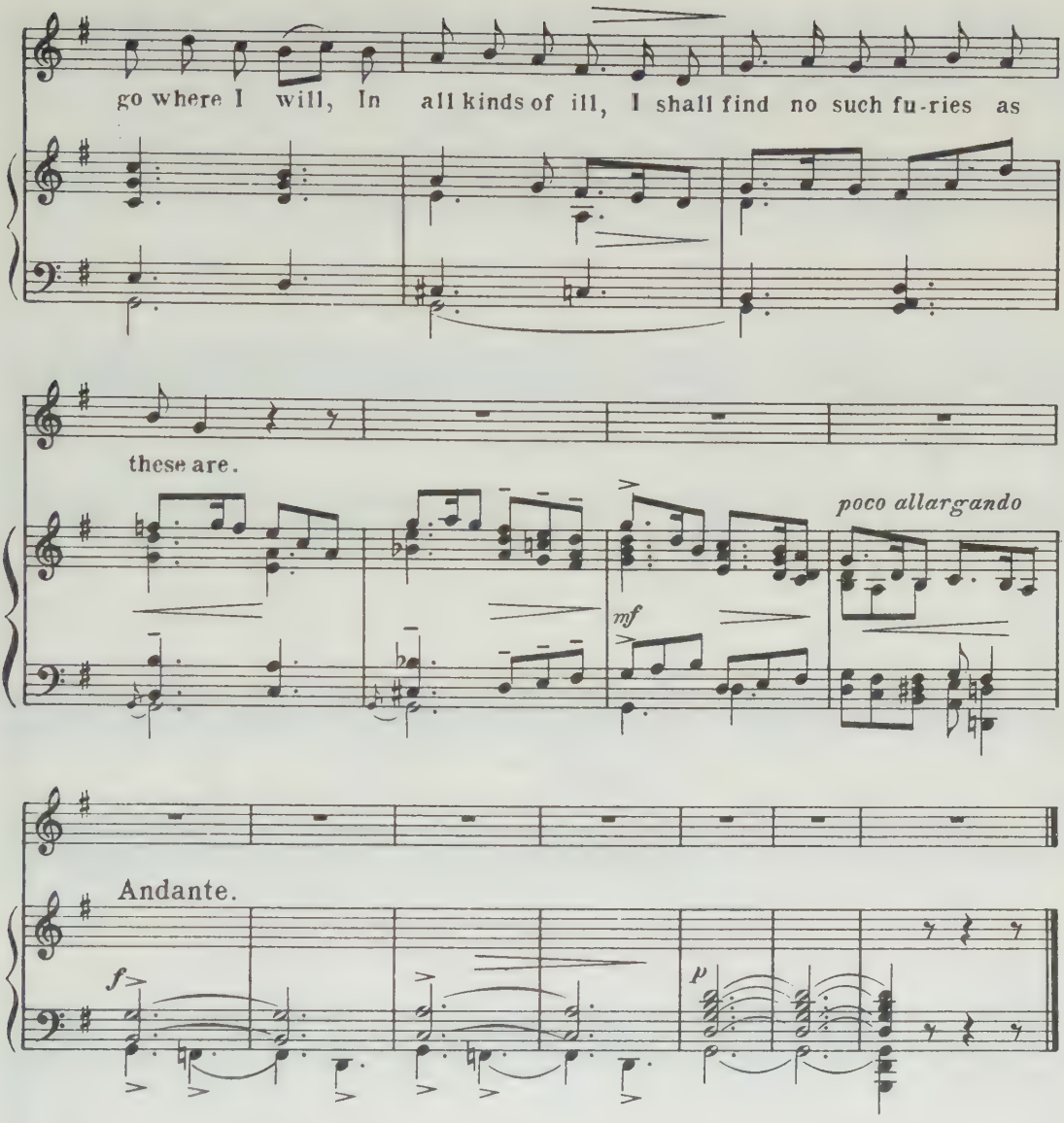



# No 27. AT THE TREE I SHALL SUFFER.

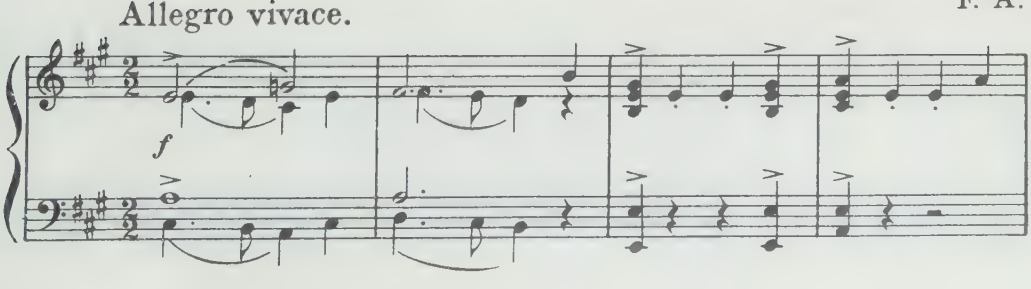
Macheath.

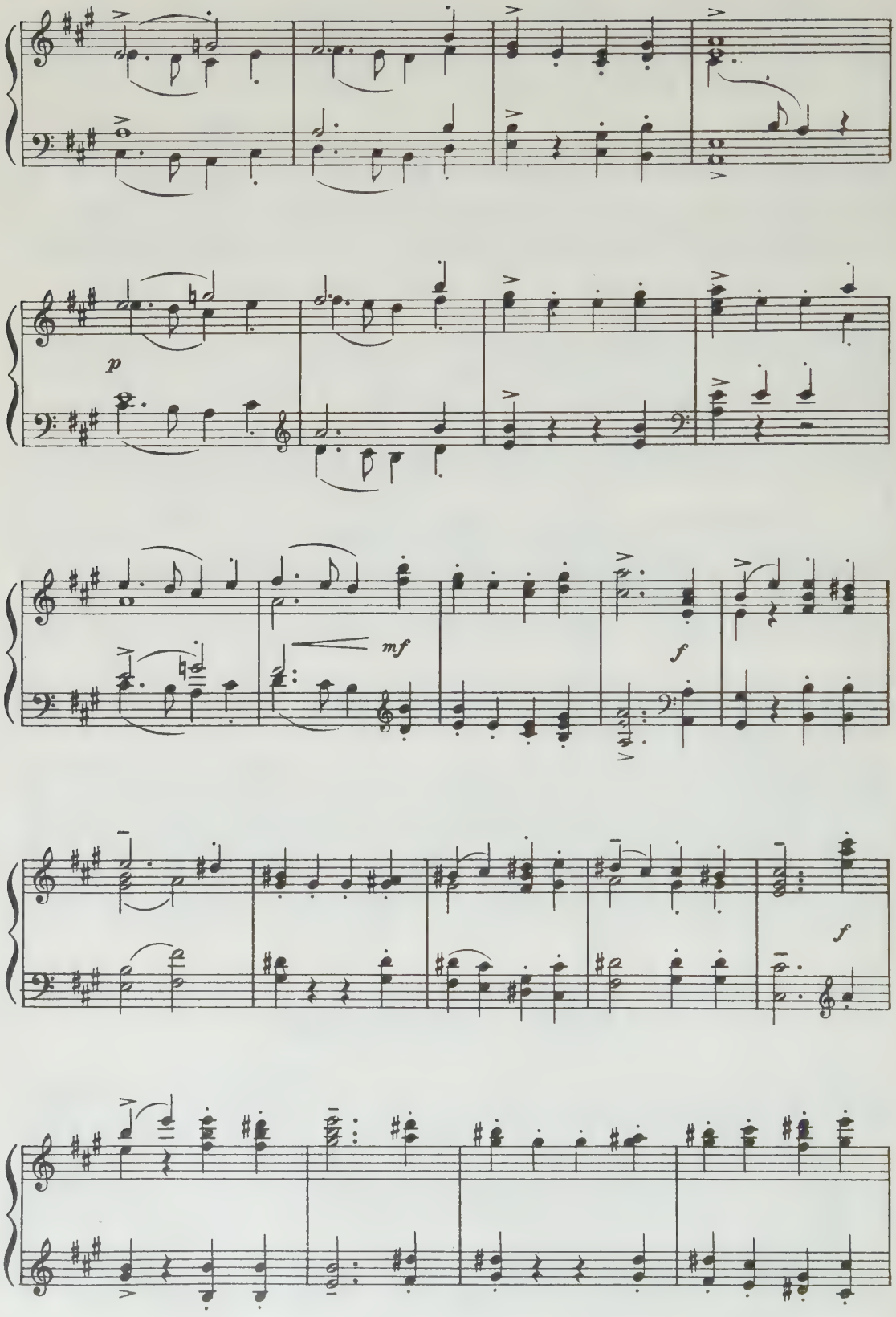


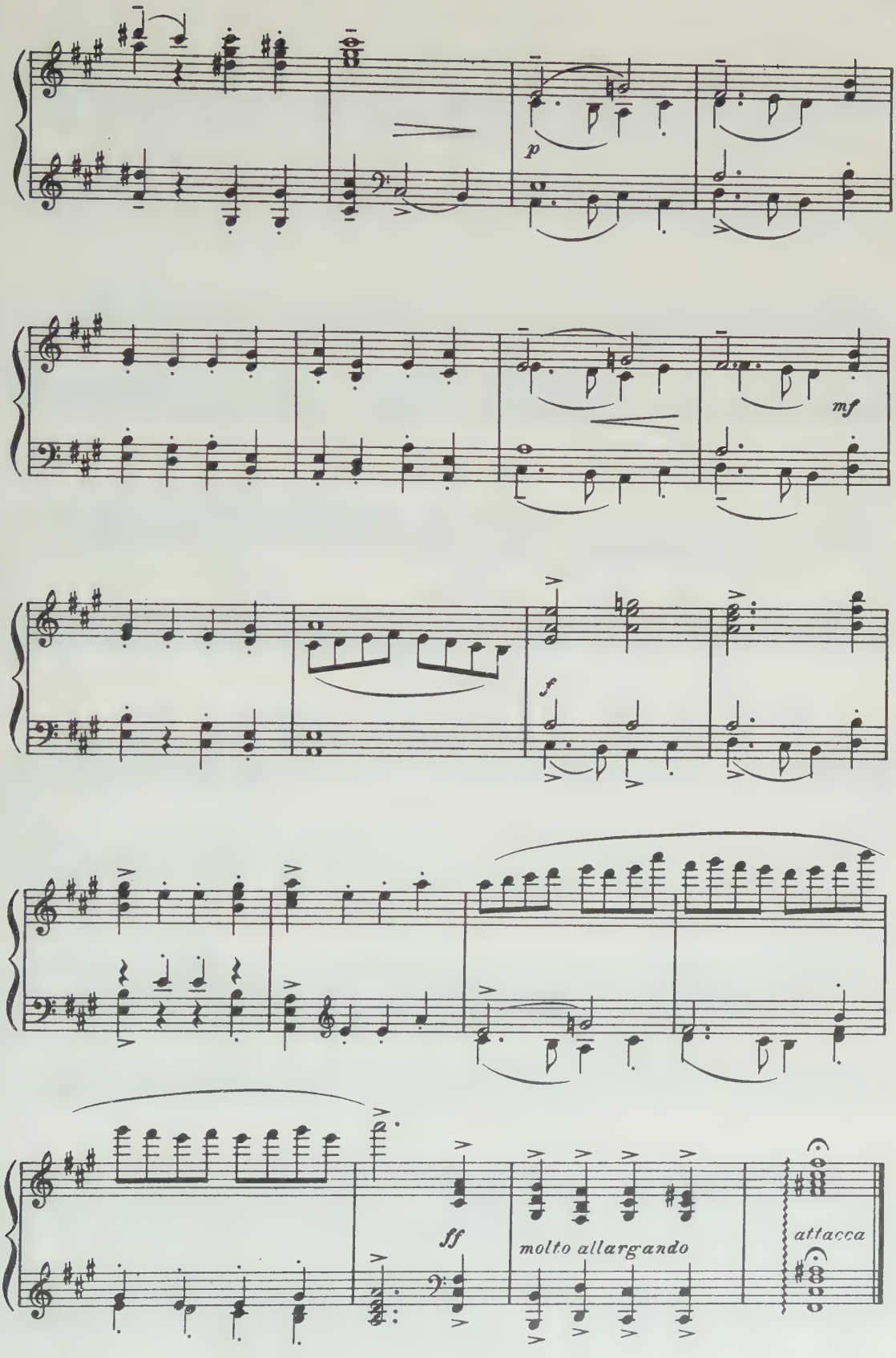



## No. 28. INTERLUDE.

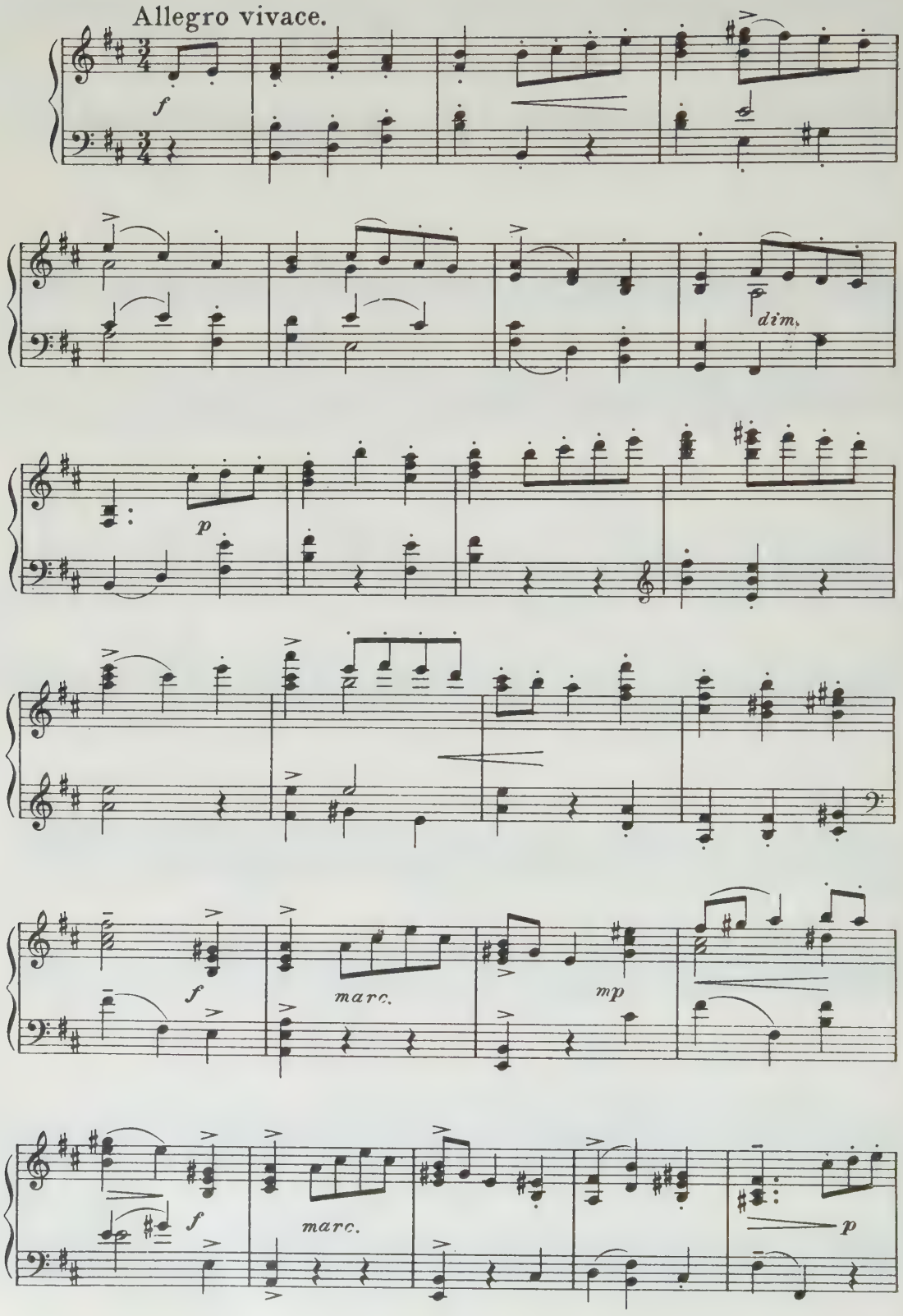
F. A.

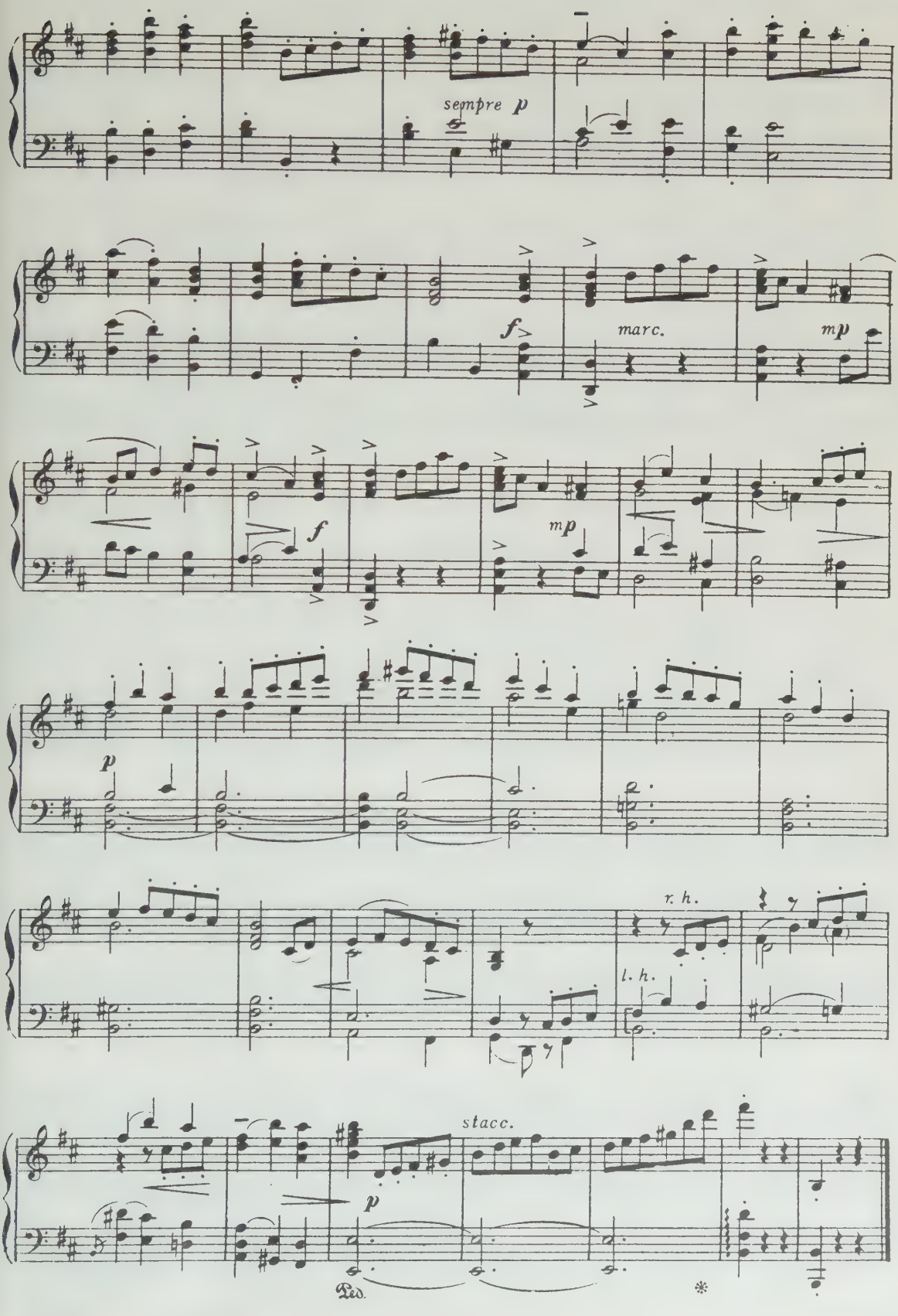



p
mf
f
f


p
mf
f
ff
molto allargando
attacca

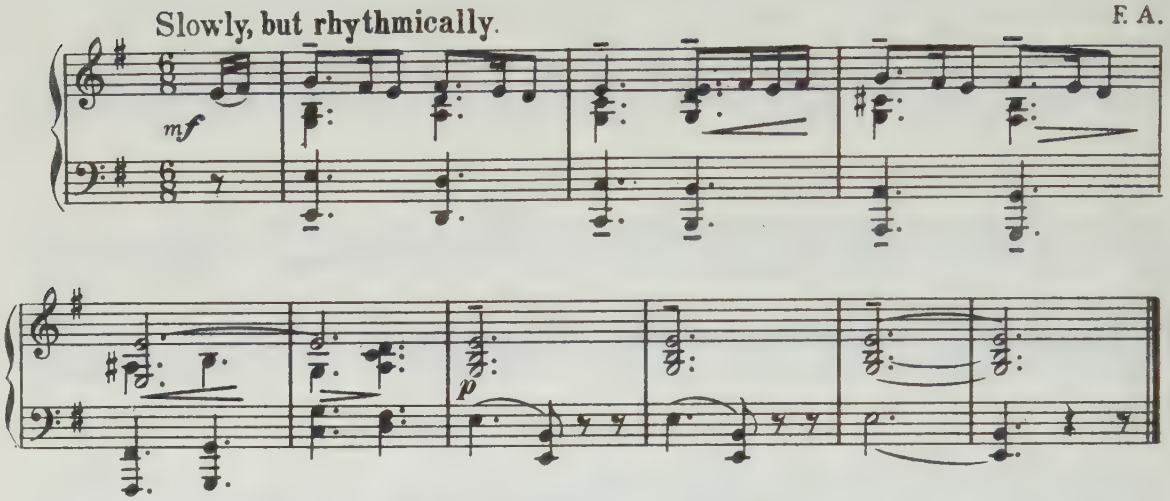
F. A.




sempre p
f
marc.
mp
f
mp
p
r. h.
l. h.
stacc.
p
Ped.
*

# SCENE II.

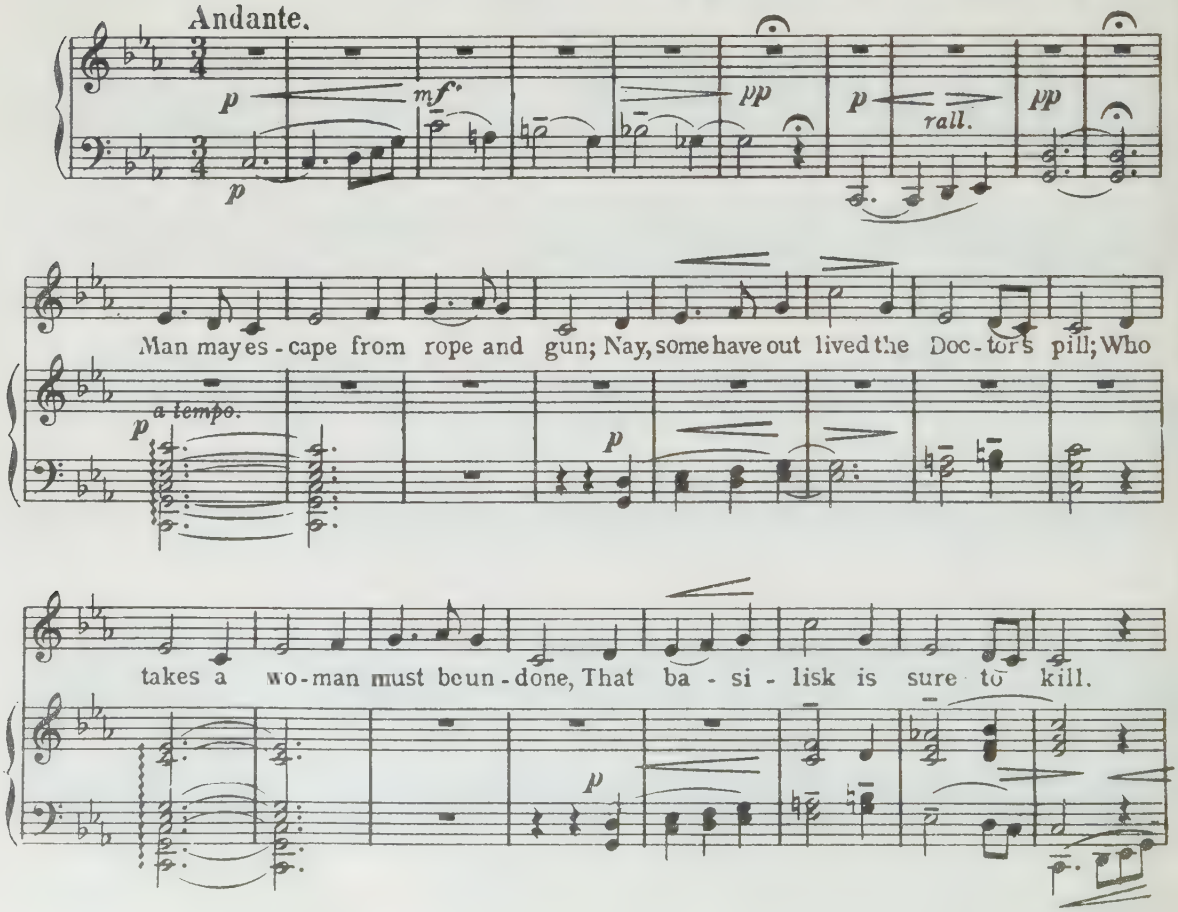
## No 29. NEWGATE PRISON.

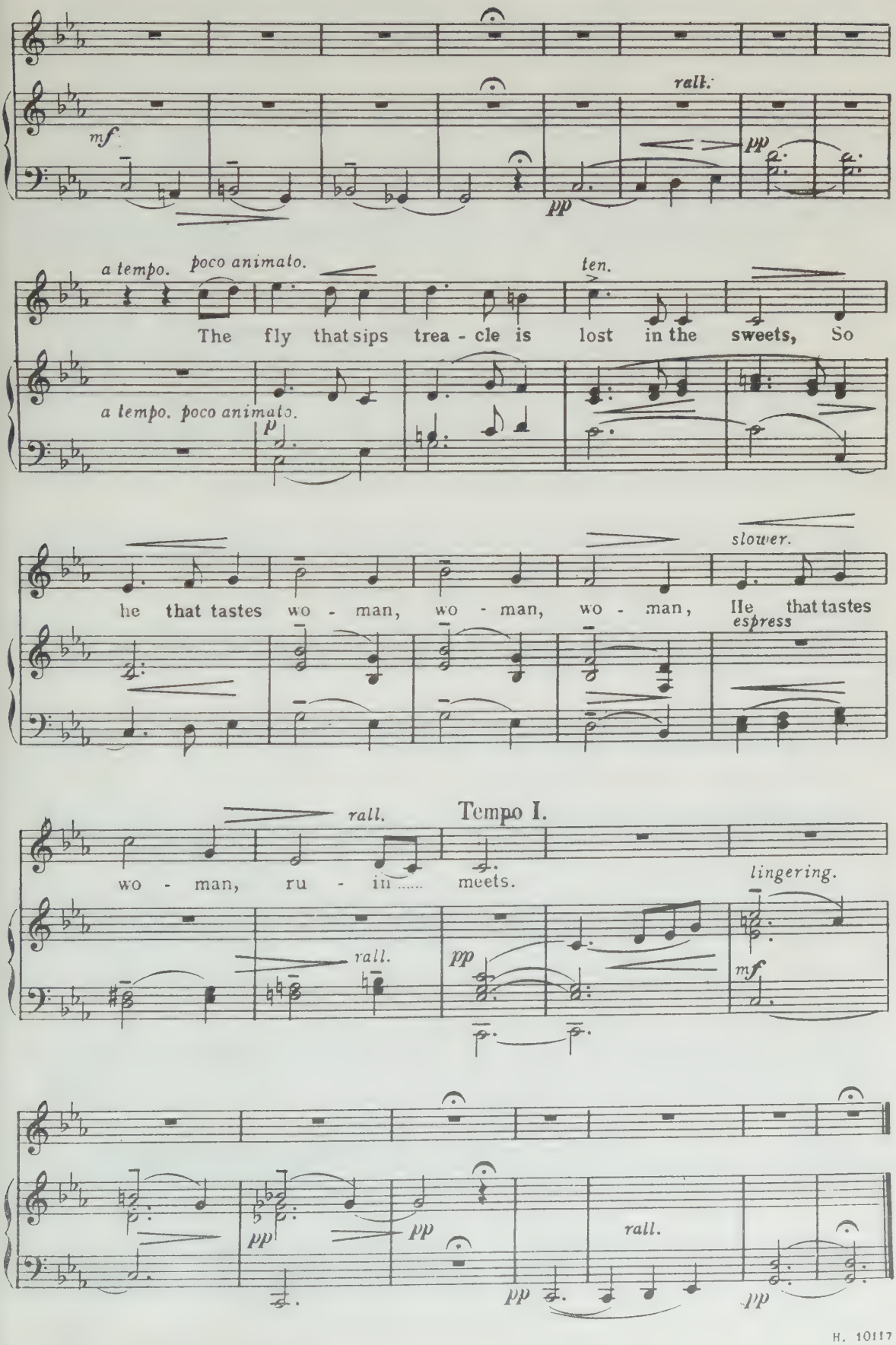



## No 30. MAN MAY ESCAPE FROM ROPE AND GUN.

Macheath.

AIR—"COURTIERS, COURTIERS, THINK IT NO HARM."

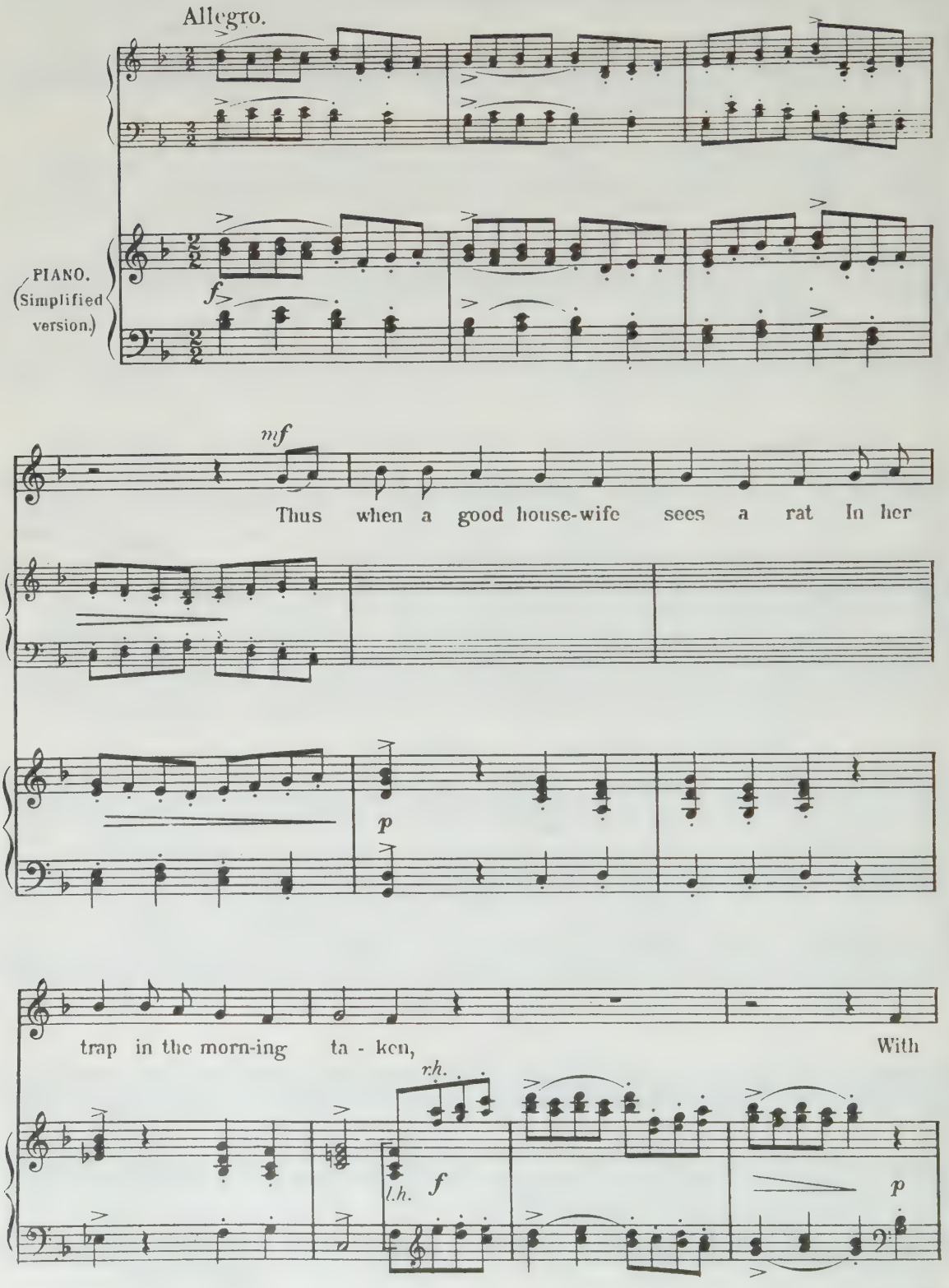


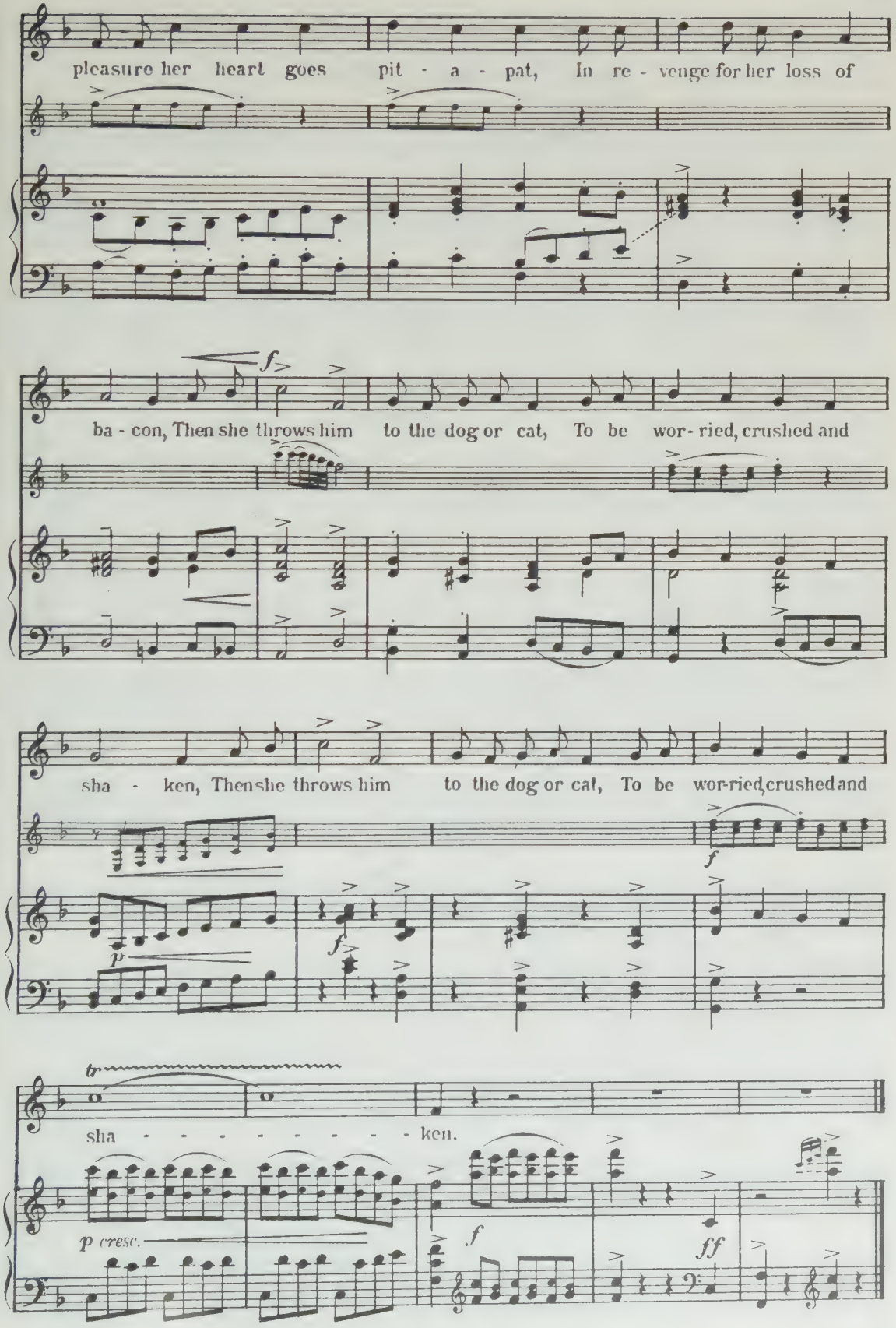

rall.
mf
pp
pp
a tempo. poco animato.
ten.
The fly that sips trea - cle is lost in the sweets, So
a tempo. poco animato.
p
slower.
he that tastes wo - man, wo - man, wo - man, He that tastes
espress
rall.
Tempo I.
wo - man, ru - in ..... meets.
lingering.
rall.
pp
mf
pp
pp
pp
rall.
pp

# No 31. Thus When a Good Housewife Sees a Rat.

## Lucy.

Air:-"A Lovely Lass to a Friar Came."

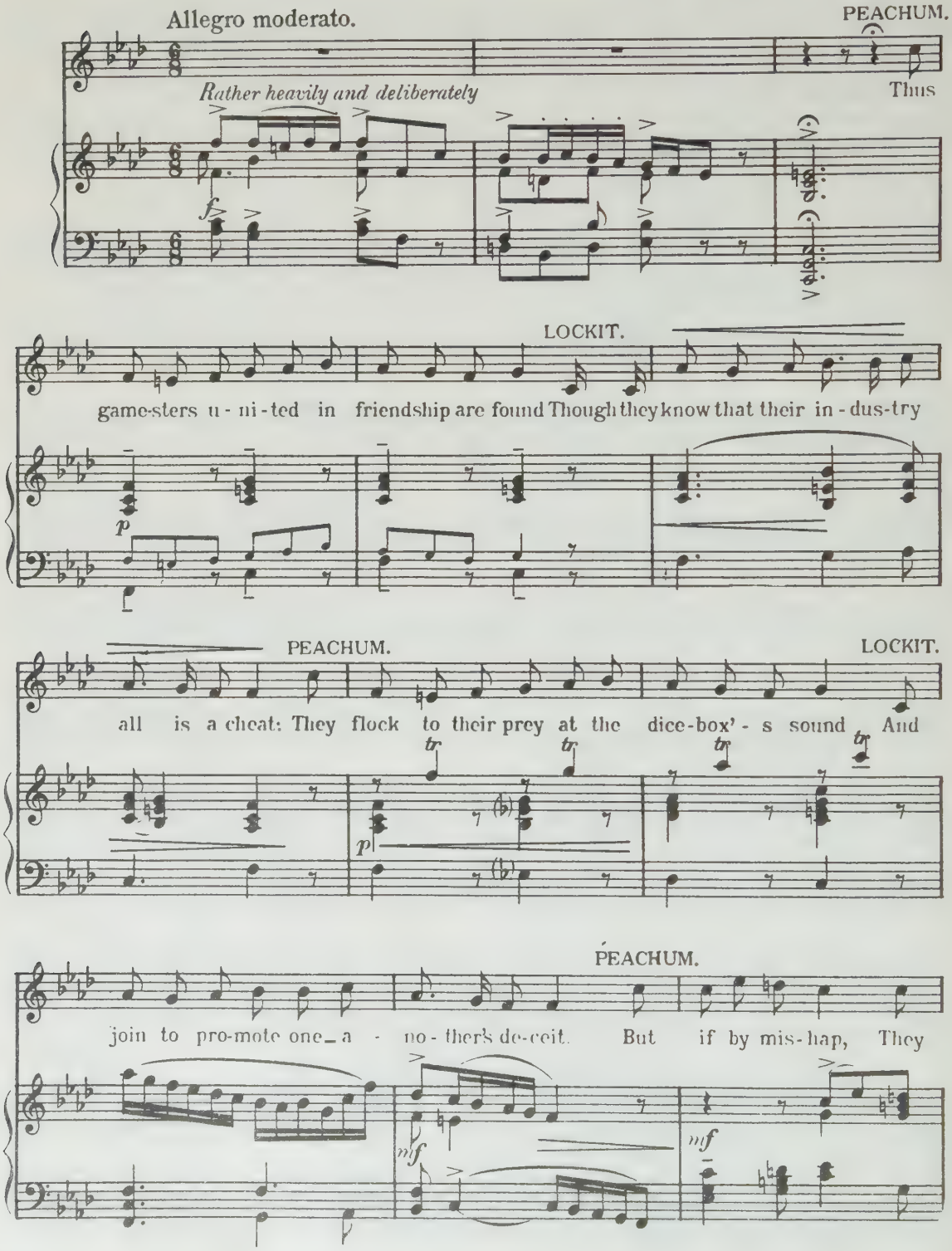


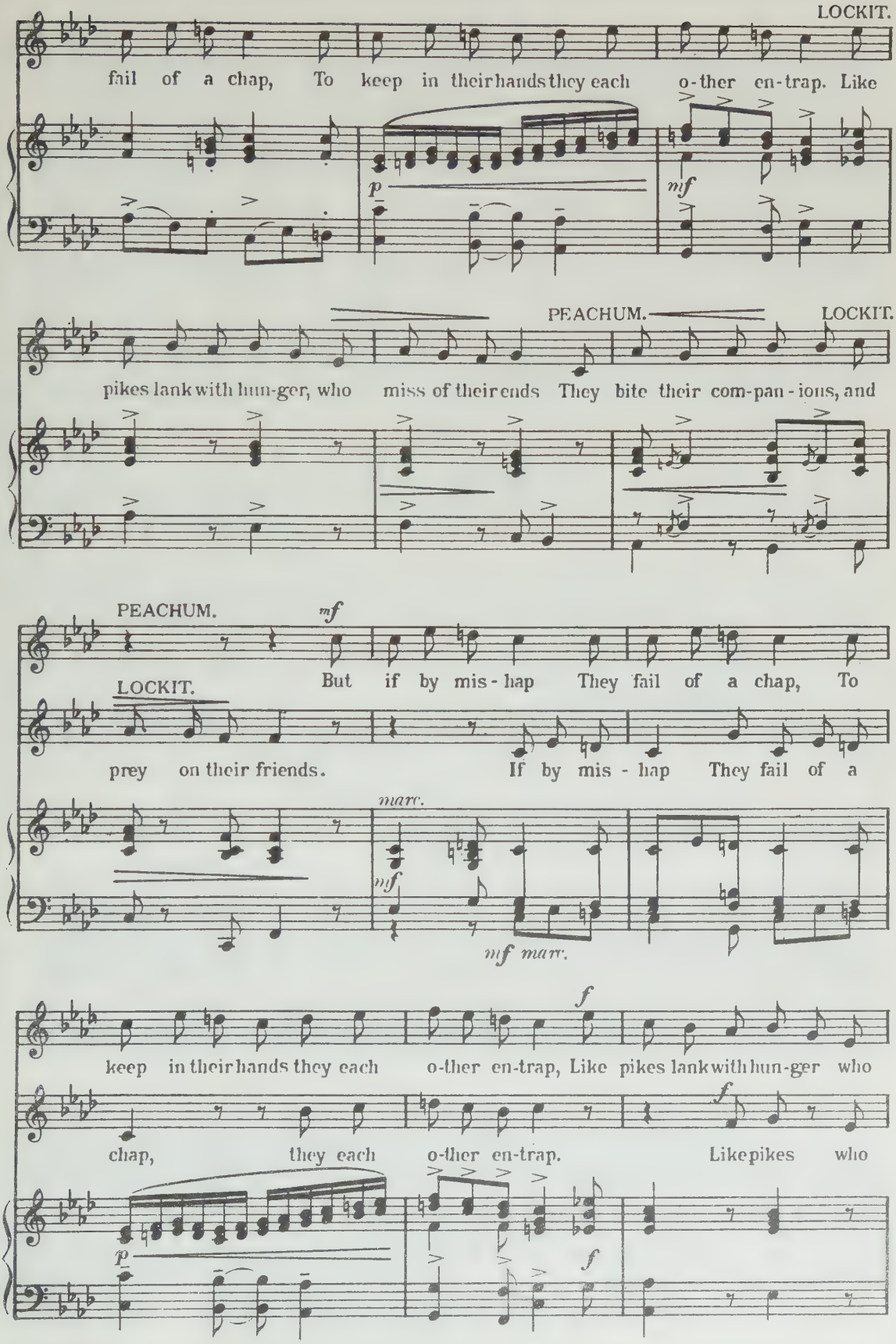

pleasure her heart goes pit - a - pat, In re - venge for her loss of
f
ba - con, Then she throws him to the dog or cat, To be wor- ried, crushed and
sha - ken, Then she throws him to the dog or cat, To be wor-ried, crushed and
f
p
f
tr
sha - - - - - - - - - ken.
p cresc.
f
ff

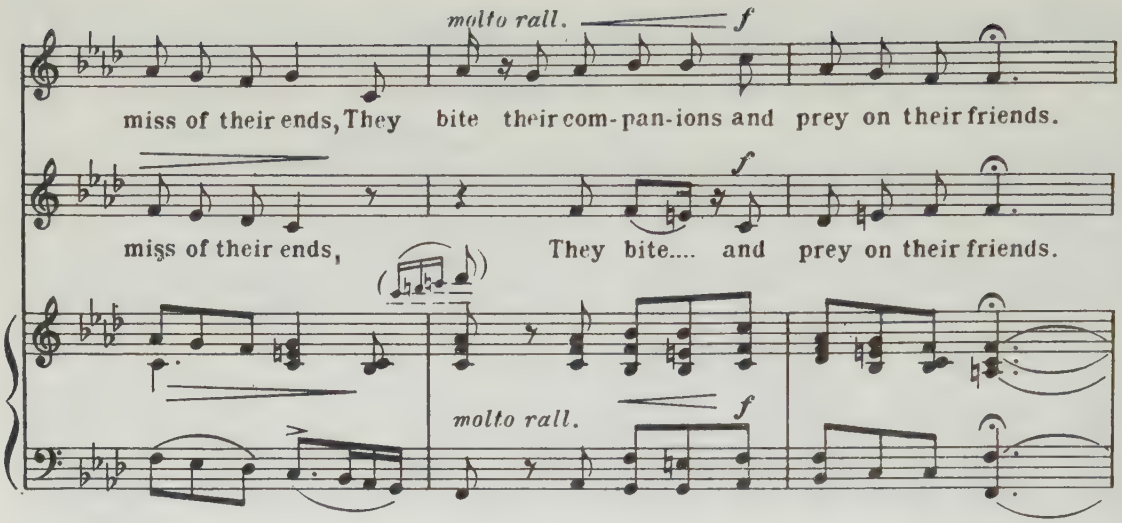
# No 32. Thus Gamesters United in Friendship are Found.

## Duet. Peachum and Lockit.

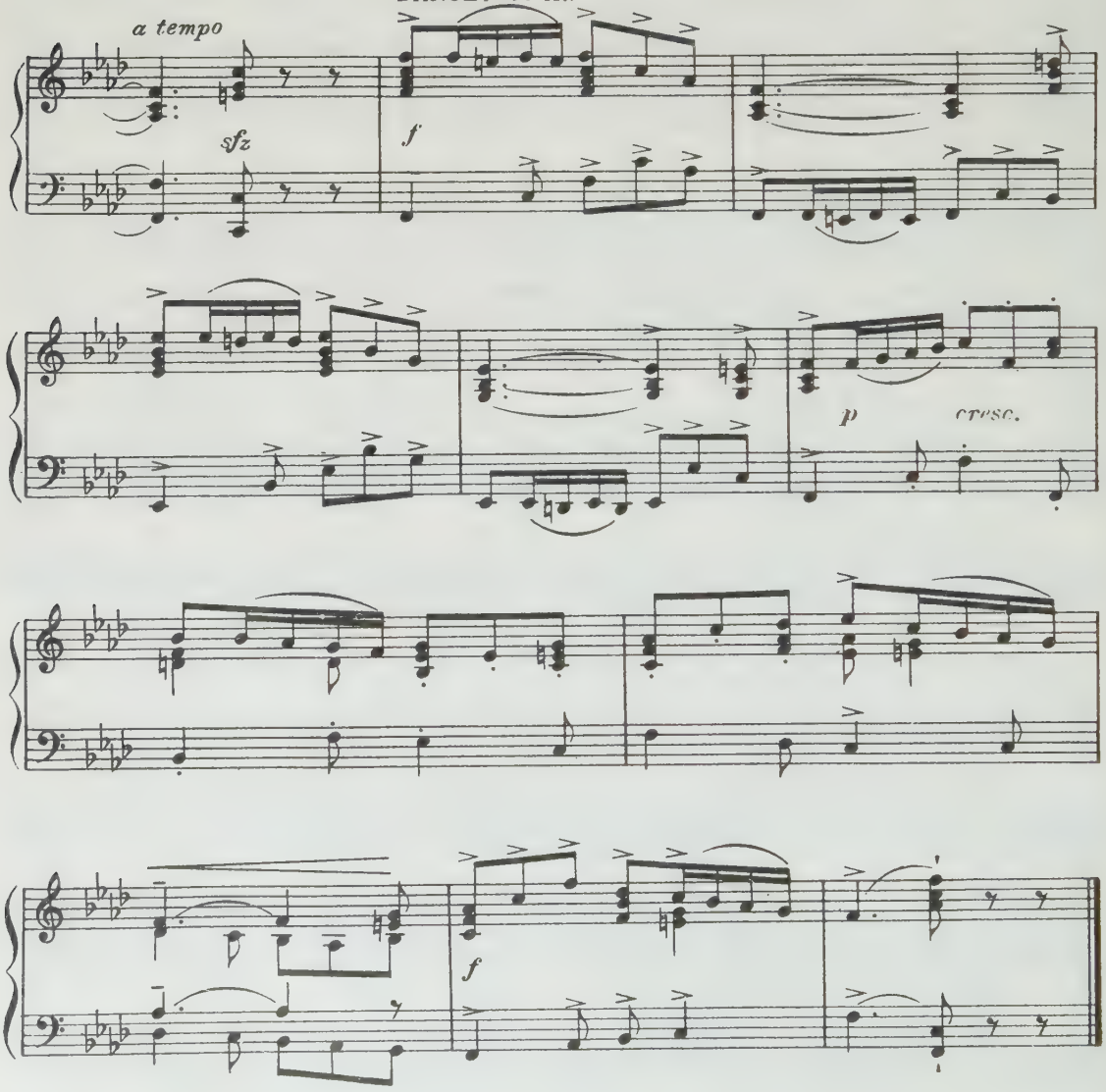
Air:-"Packington's Pound."




LOCKIT.
fail of a chap, To keep in their hands they each o-ther en-trap. Like
p
mf
PEACHUM.
LOCKIT.
pikes lank with hun-ger, who miss of their ends They bite their com-pan-ions, and
PEACHUM.
mf
But if by mis-hap They fail of a chap, To
LOCKIT.
prey on their friends. If by mis-hap They fail of a
marc.
mf
mf marc.
f
keep in their hands they each o-ther en-trap, Like pikes lank with hun-ger who
chap, they each o-ther en-trap. Like pikes who
f
p
f

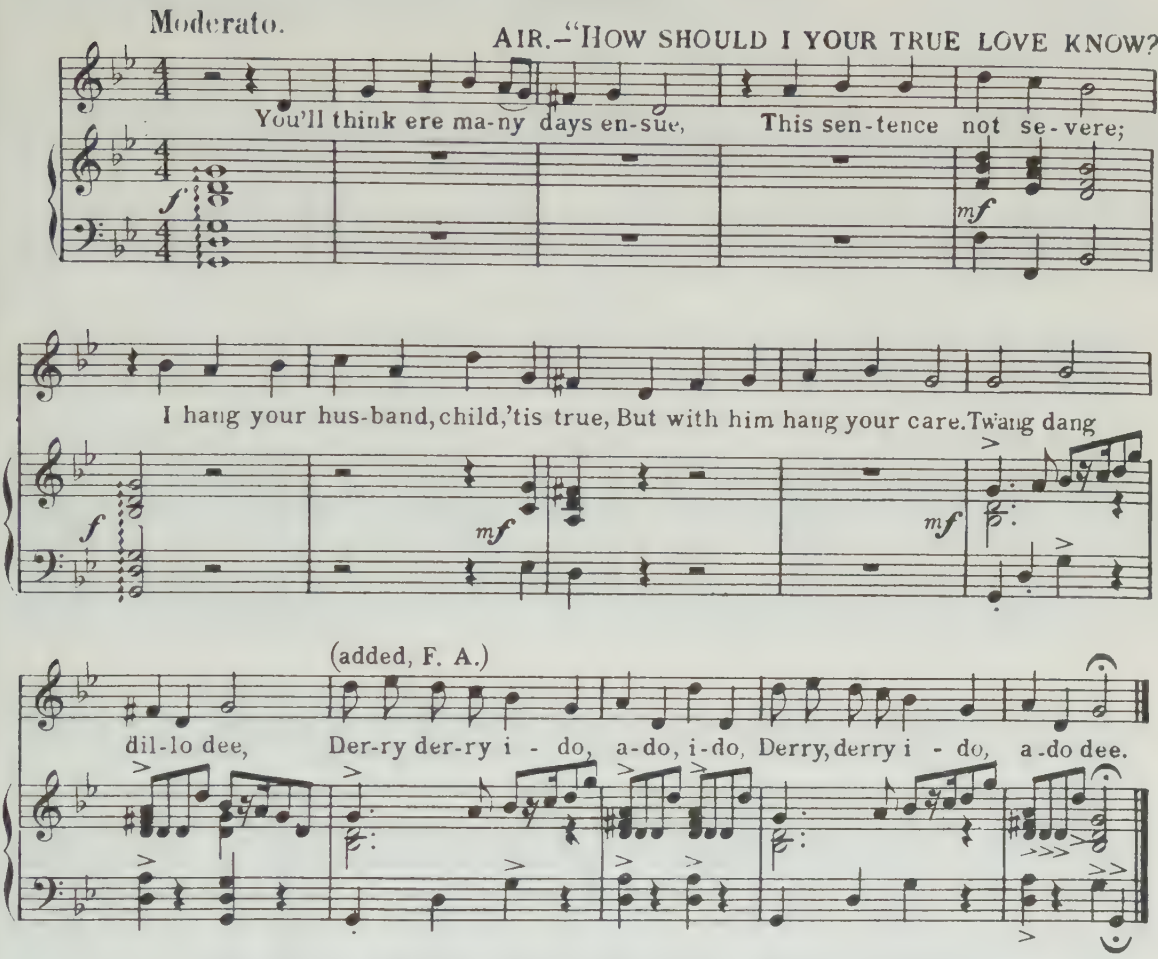

molto rall.
f
miss of their ends, They bite their com-pan-ions and prey on their friends.
f
miss of their ends, They bite.... and prey on their friends.
molto rall.
f

DANCE. (F. A.)


a tempo
sfz
f
p
cresc.
f

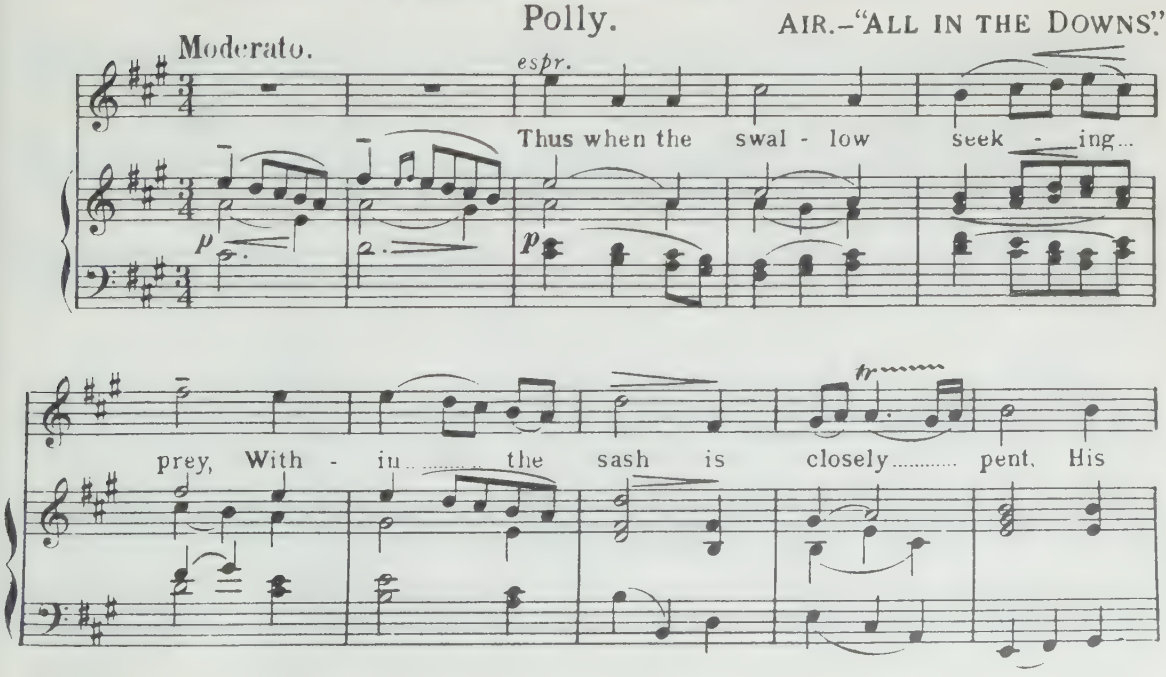
# No. 33. YOU'LL THINK ERE MANY DAYS ENSUE.

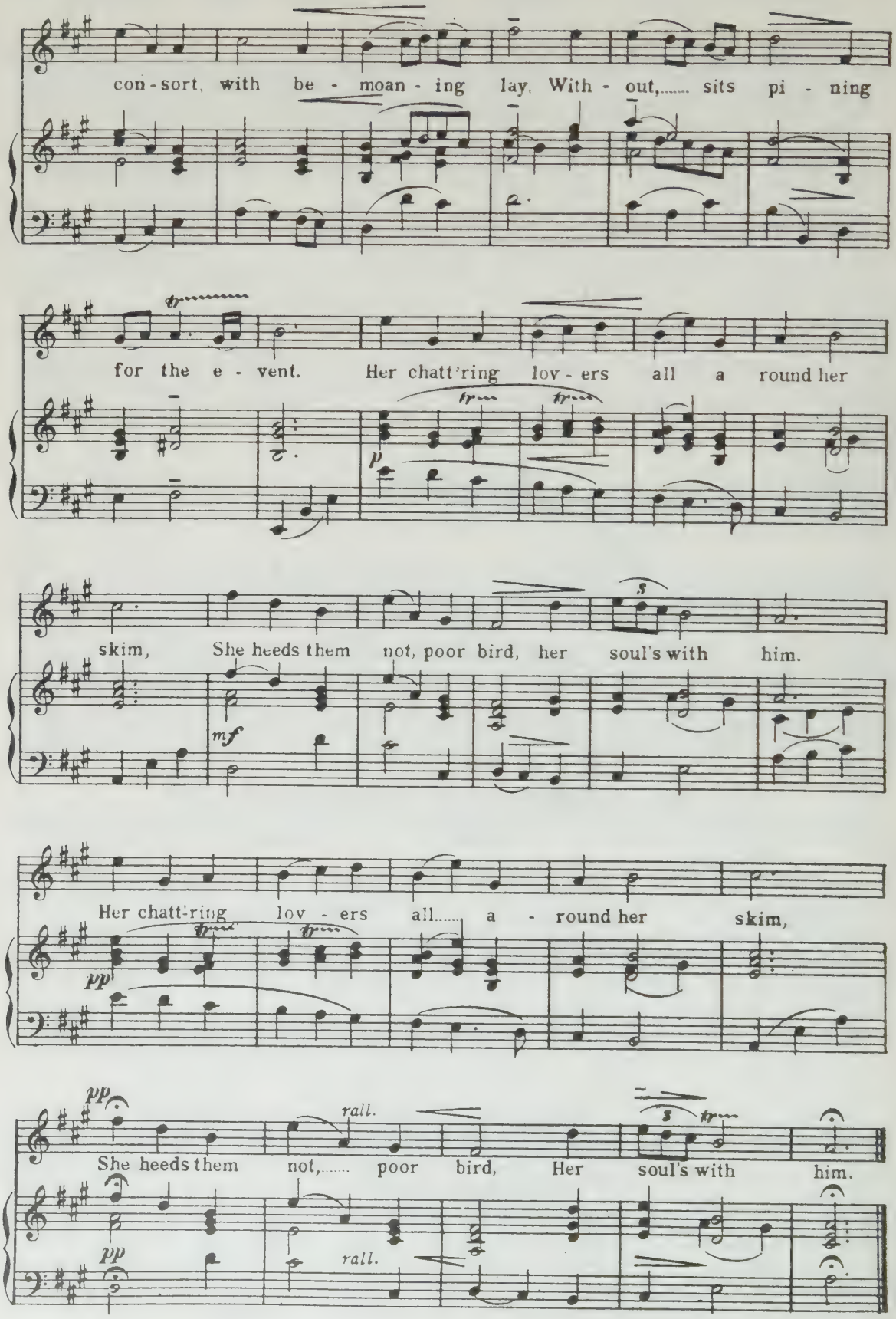
Lockit.




# No. 34. THUS WHEN THE SWALLOW.

Polly. AIR.—"ALL IN THE DOWNS."



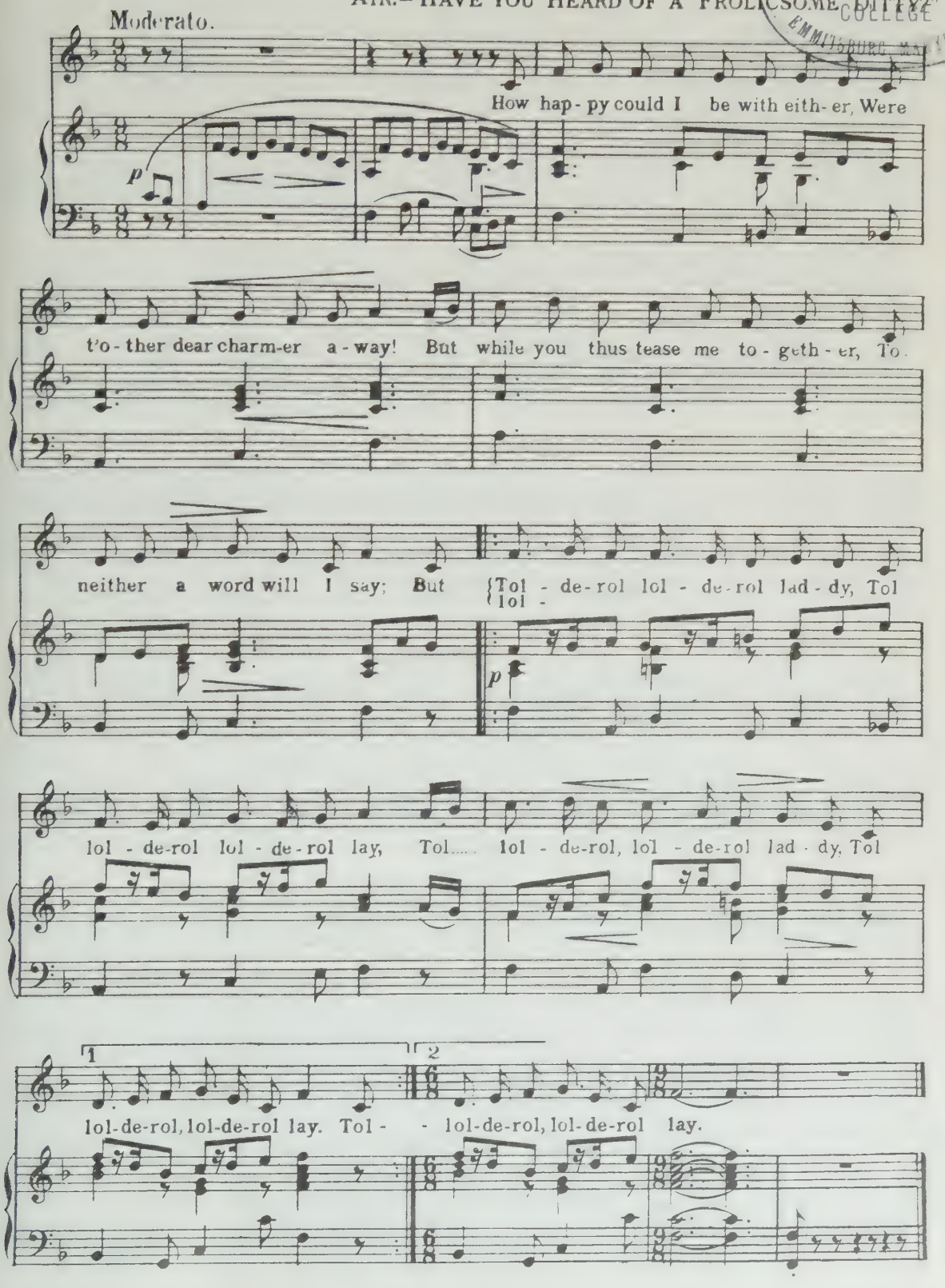

con - sort, with be - moan - ing lay. With - out,..... sits pi - ning
for the e - vent. Her chatt'ring lov - ers all a round her
skim, She heeds them not, poor bird, her soul's with him.
Her chatt'ring lov - ers all..... a - round her skim,
She heeds them not,..... poor bird, Her soul's with him.
rall.
rall.

# No. 35. How Happy could I be with Either.

Macheath.

Air.—"Have you Heard of a Frolicsome Ditty?"

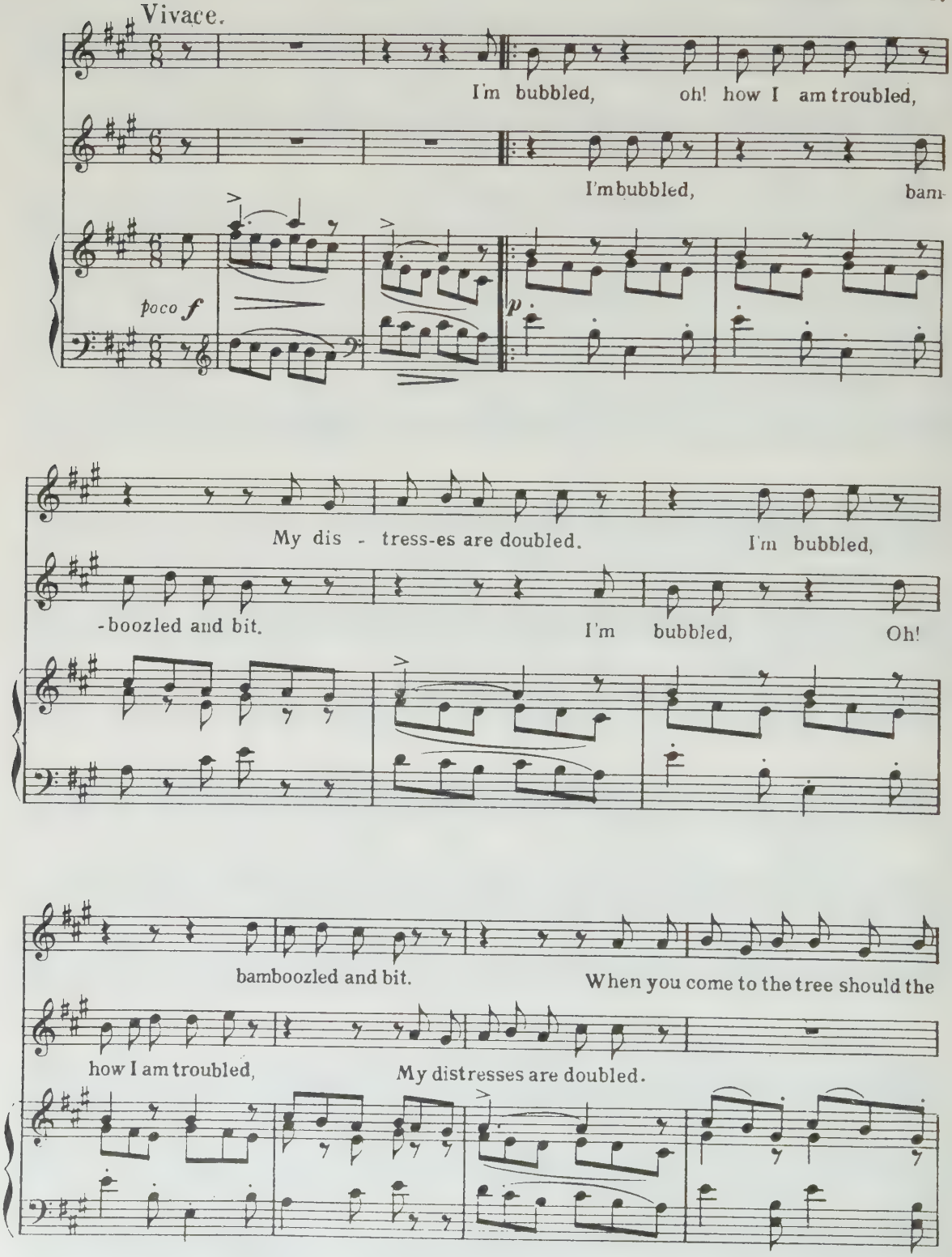
LIBRARY OF MOUNT ST. MARY'S COLLEGE EMMITSBURG, MD.

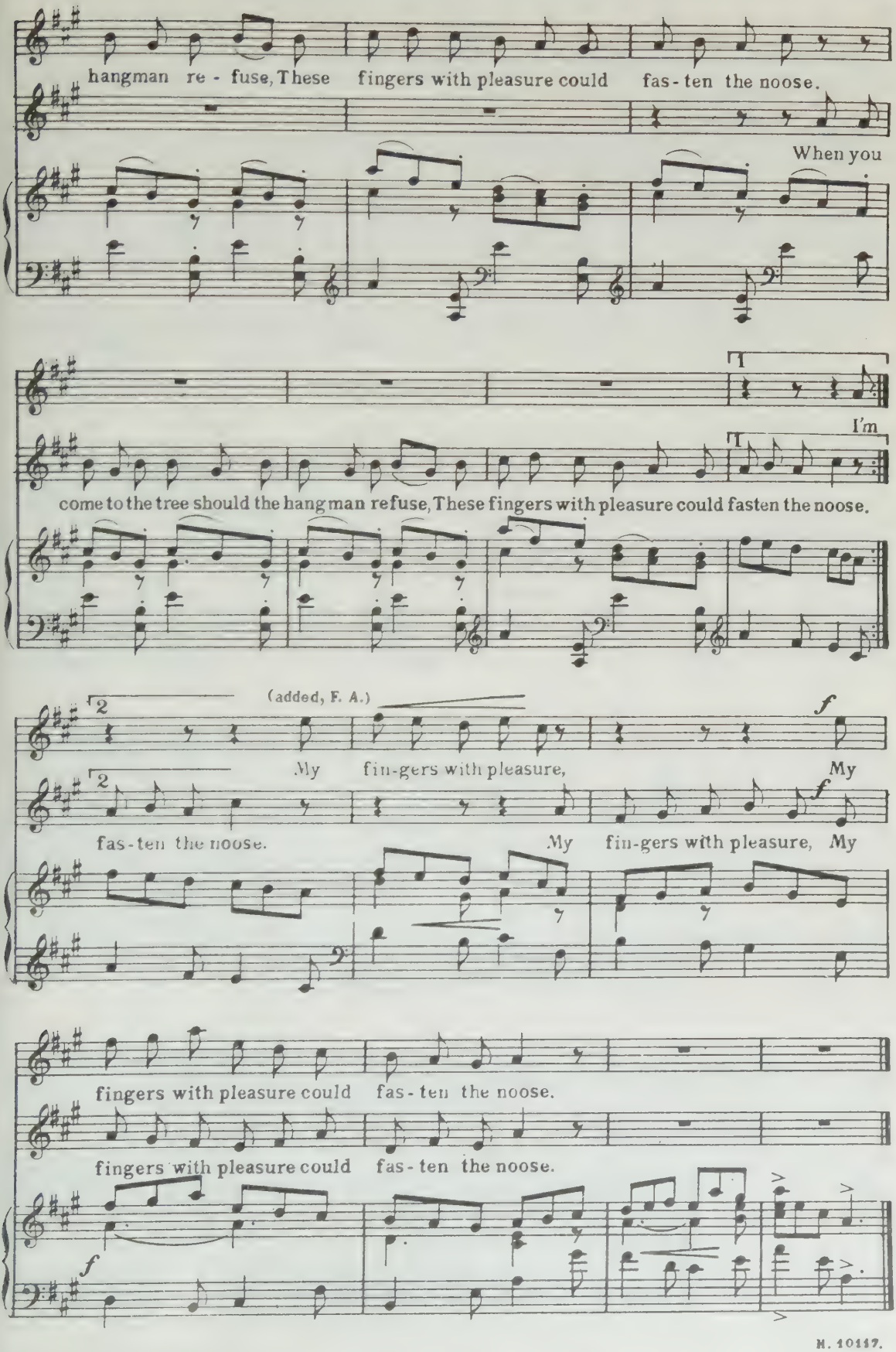


# No. 36. I'm Bubbled, I'm Bubbled.

Duet.– Polly and Lucy.

Air.–"Irish Trot."

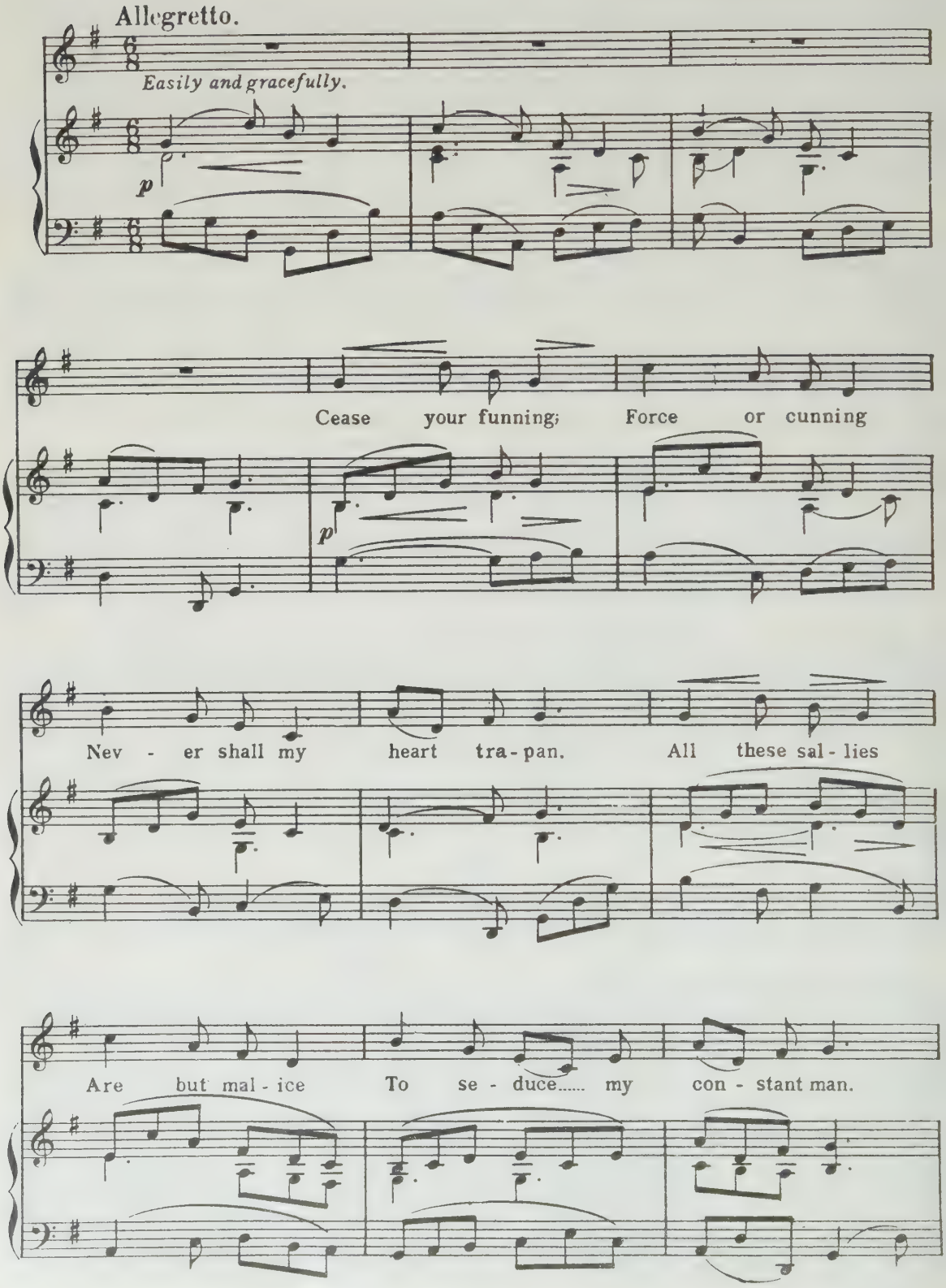



hangman re - fuse, These fingers with pleasure could fas - ten the noose.
When you
I'm
come to the tree should the hang man refuse, These fingers with pleasure could fasten the noose.
(added, F. A.)
My fin-gers with pleasure,
My
fas-ten the noose.
My fin-gers with pleasure, My
fingers with pleasure could fas-ten the noose.
fingers with pleasure could fas-ten the noose.

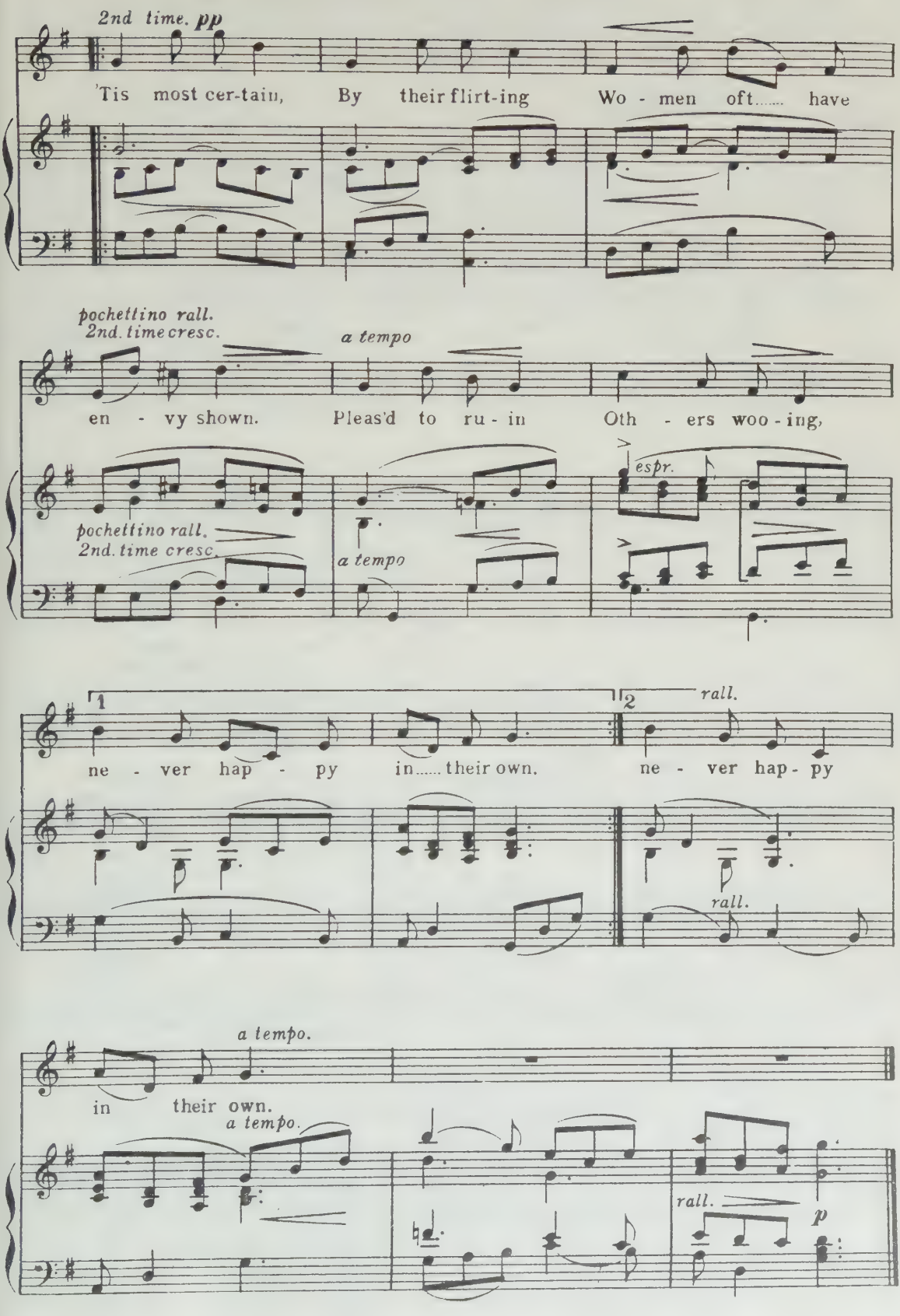
# No. 37. CEASE YOUR FUNNING.

## Polly.

AIR.—"CONSTANT BILLY."



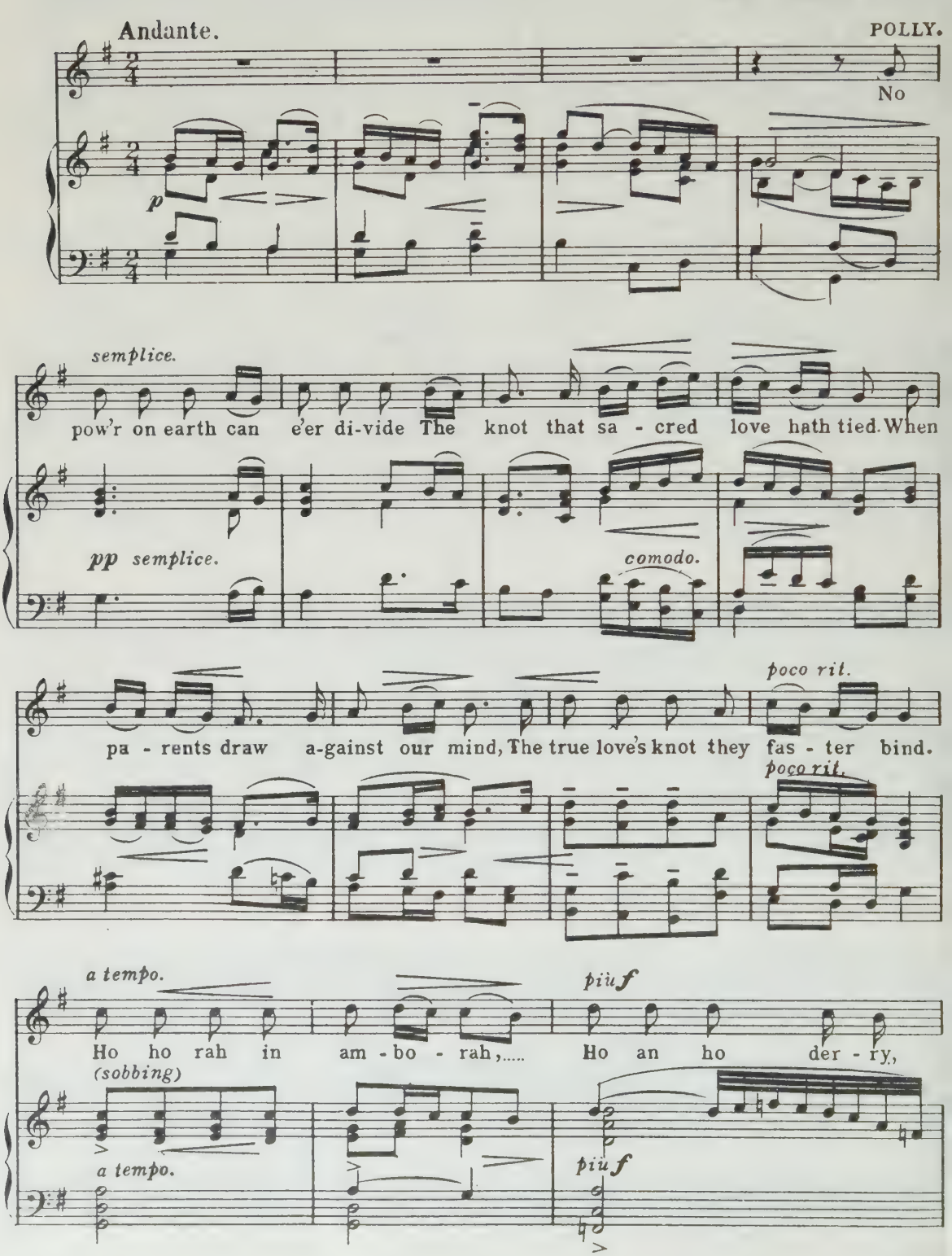

Note. In performance, this air is sung in the key of A.

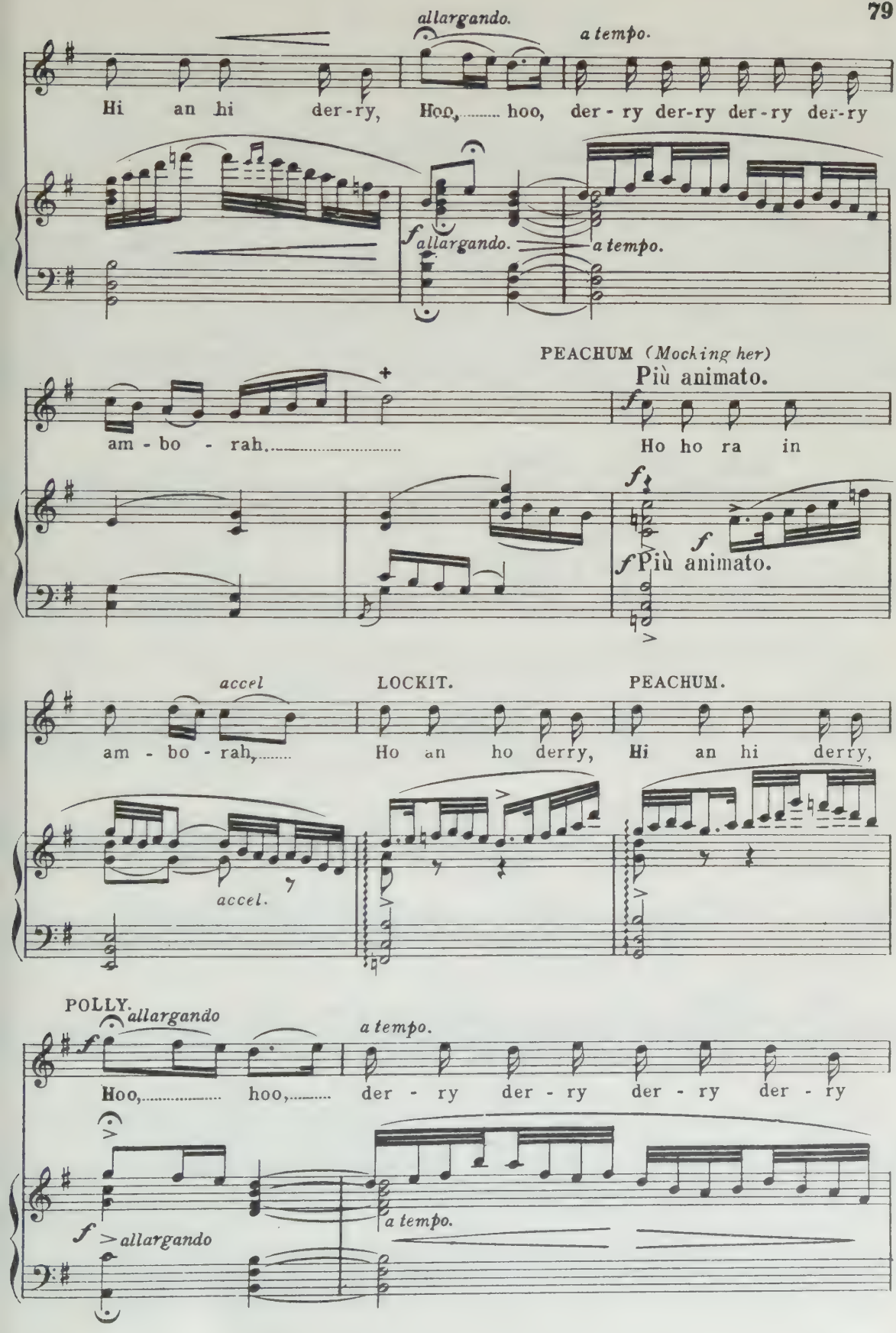

2nd time. pp
'Tis most cer-tain, By their flirt-ing Wo - men oft..... have
pochettino rall.
2nd. time cresc.
a tempo
en - vy shown. Pleas'd to ru - in Oth - ers woo - ing,
espr.
pochettino rall.
2nd. time cresc.
a tempo
1
2
rall.
ne - ver hap - py in..... their own. ne - ver hap - py
rall.
a tempo.
in their own.
a tempo.
rall.
p

# Nº 38. Ensemble:- No Power on Earth.

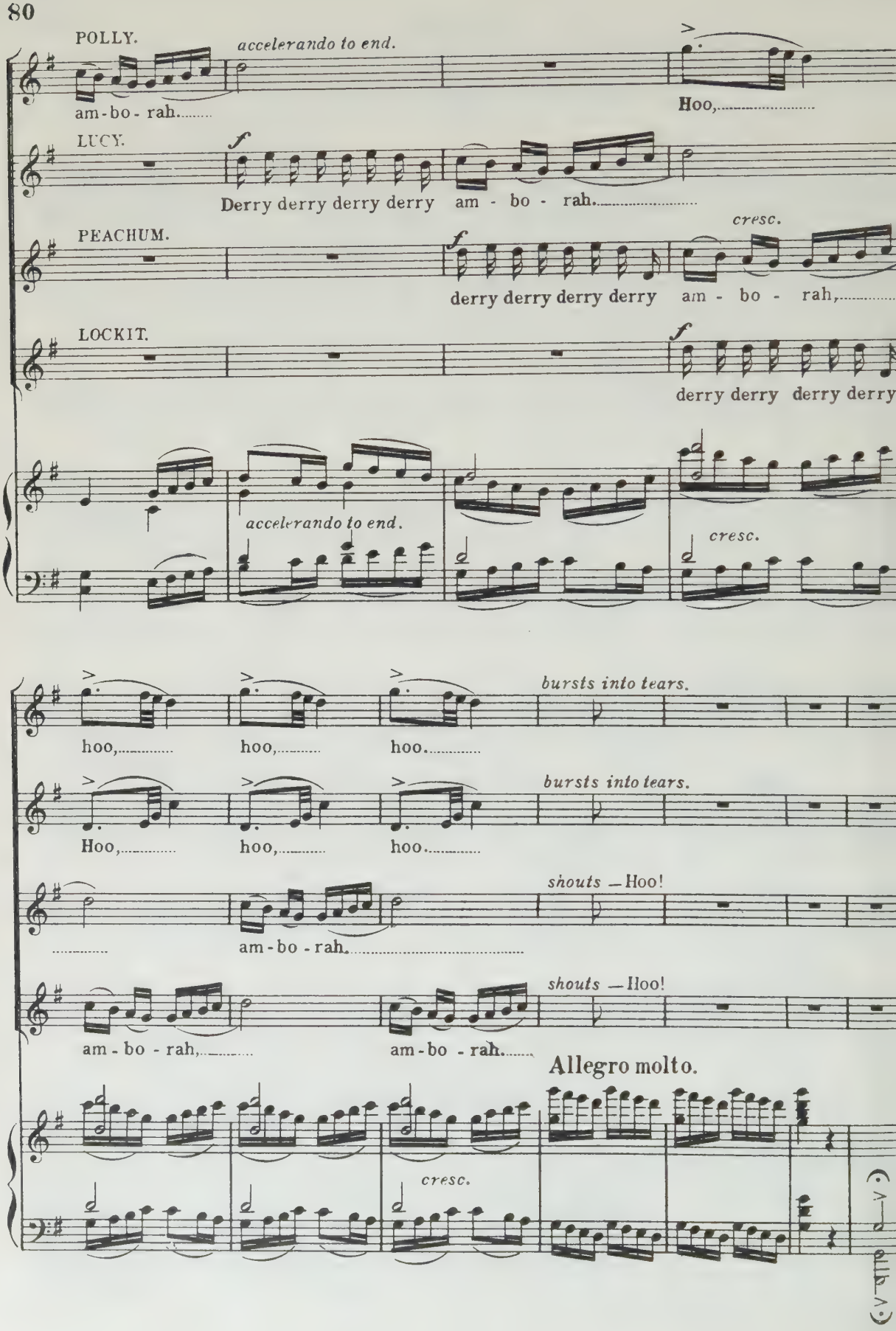
Polly, Lucy, Peachum and Lockit.

Air – "Irish Howl."






✣ The original tune ends here. F. A.

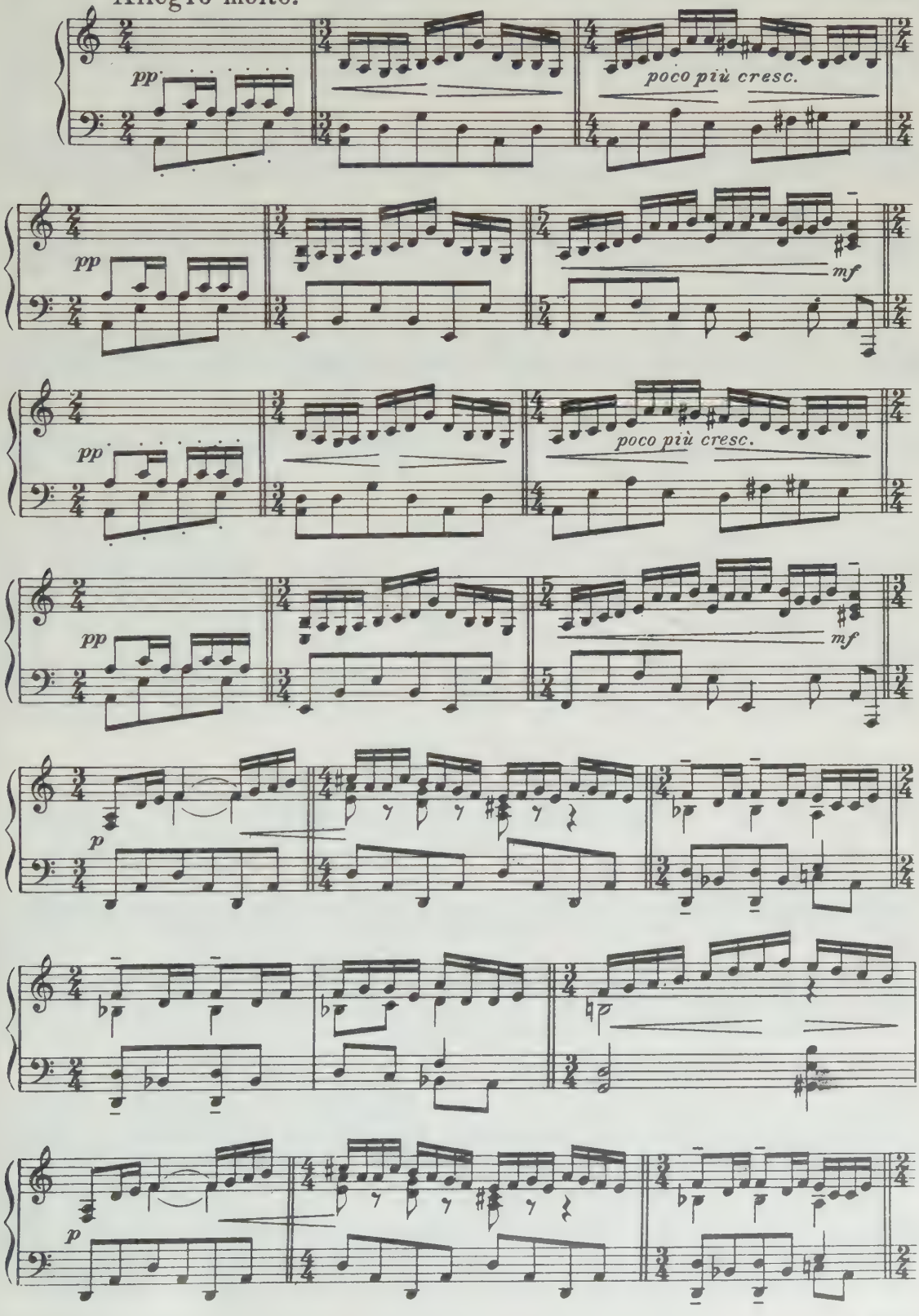

POLLY.
accelerando to end.
am-bo-rah.
Hoo,
LUCY.
Derry derry derry derry am - bo - rah.
PEACHUM.
cresc.
derry derry derry derry am - bo - rah,
LOCKIT.
derry derry derry derry
accelerando to end.
cresc.
bursts into tears.
hoo, hoo, hoo.
bursts into tears.
Hoo, hoo, hoo.
shouts — Hoo!
am-bo-rah.
shouts — Hoo!
am-bo-rah, am-bo-rah.
Allegro molto.
cresc.

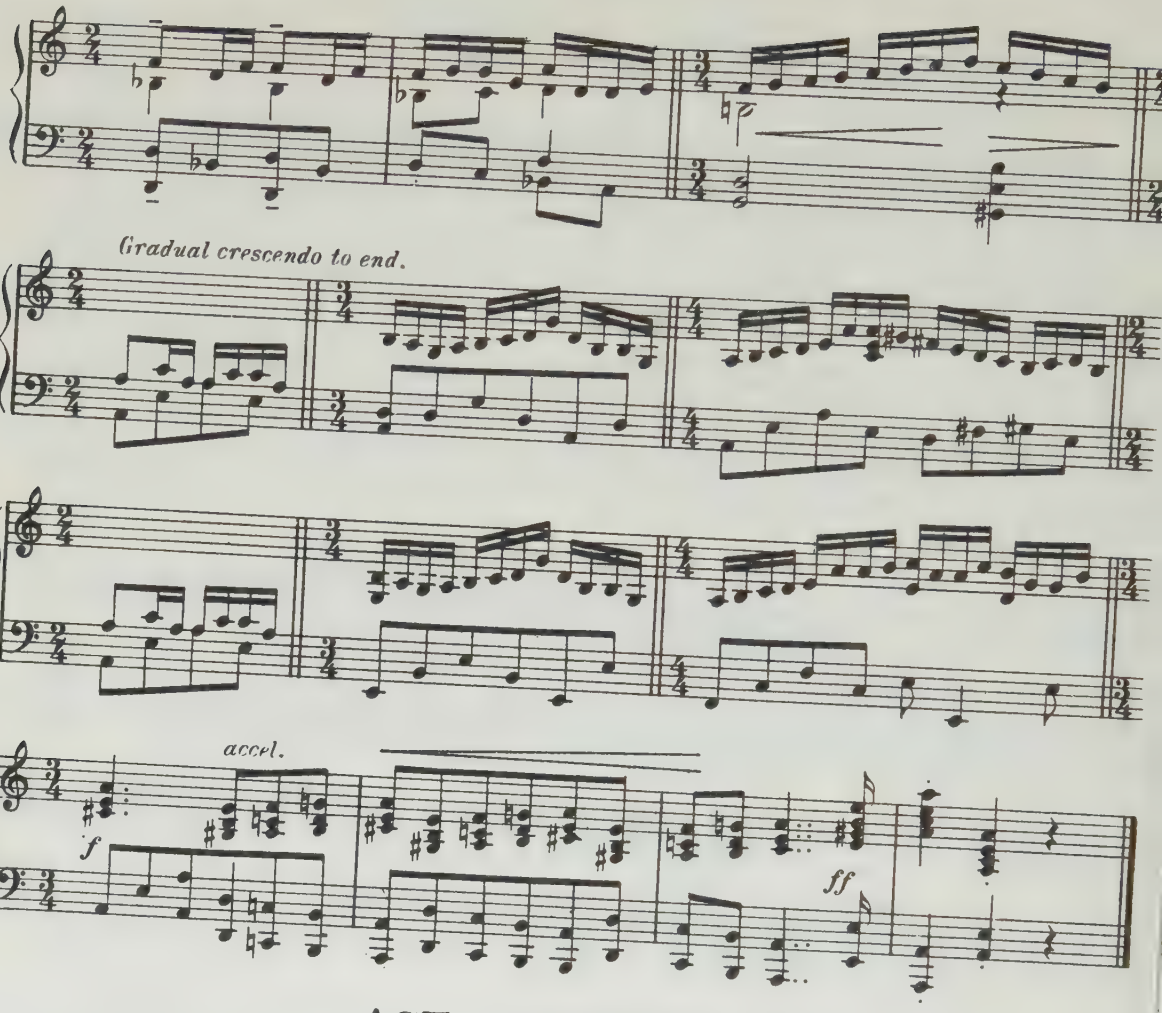
# Nº 39. MELODRAMA.

## The escape of Macheath.

F. A.

Allegro molto.

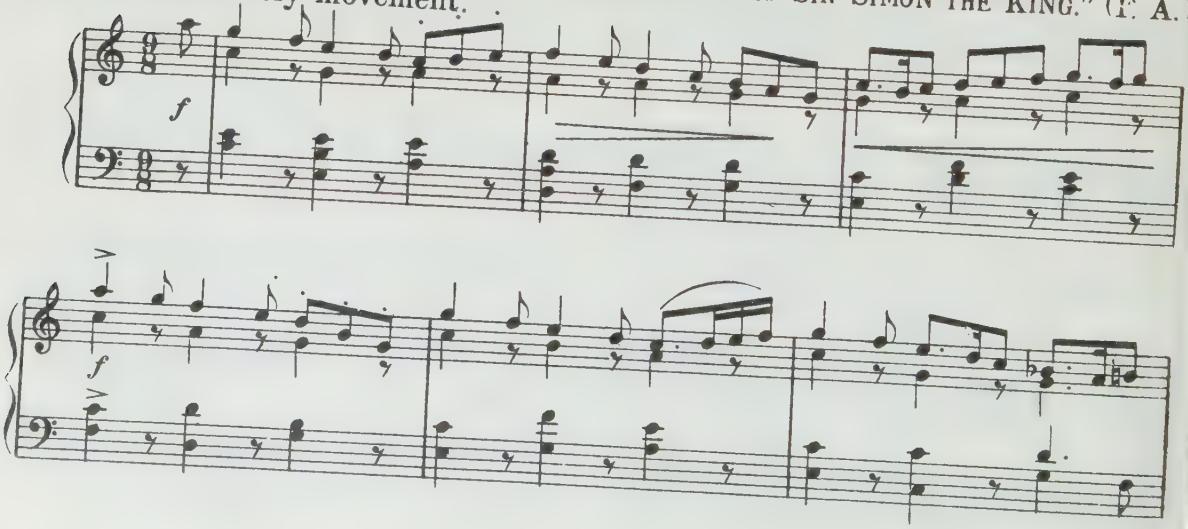


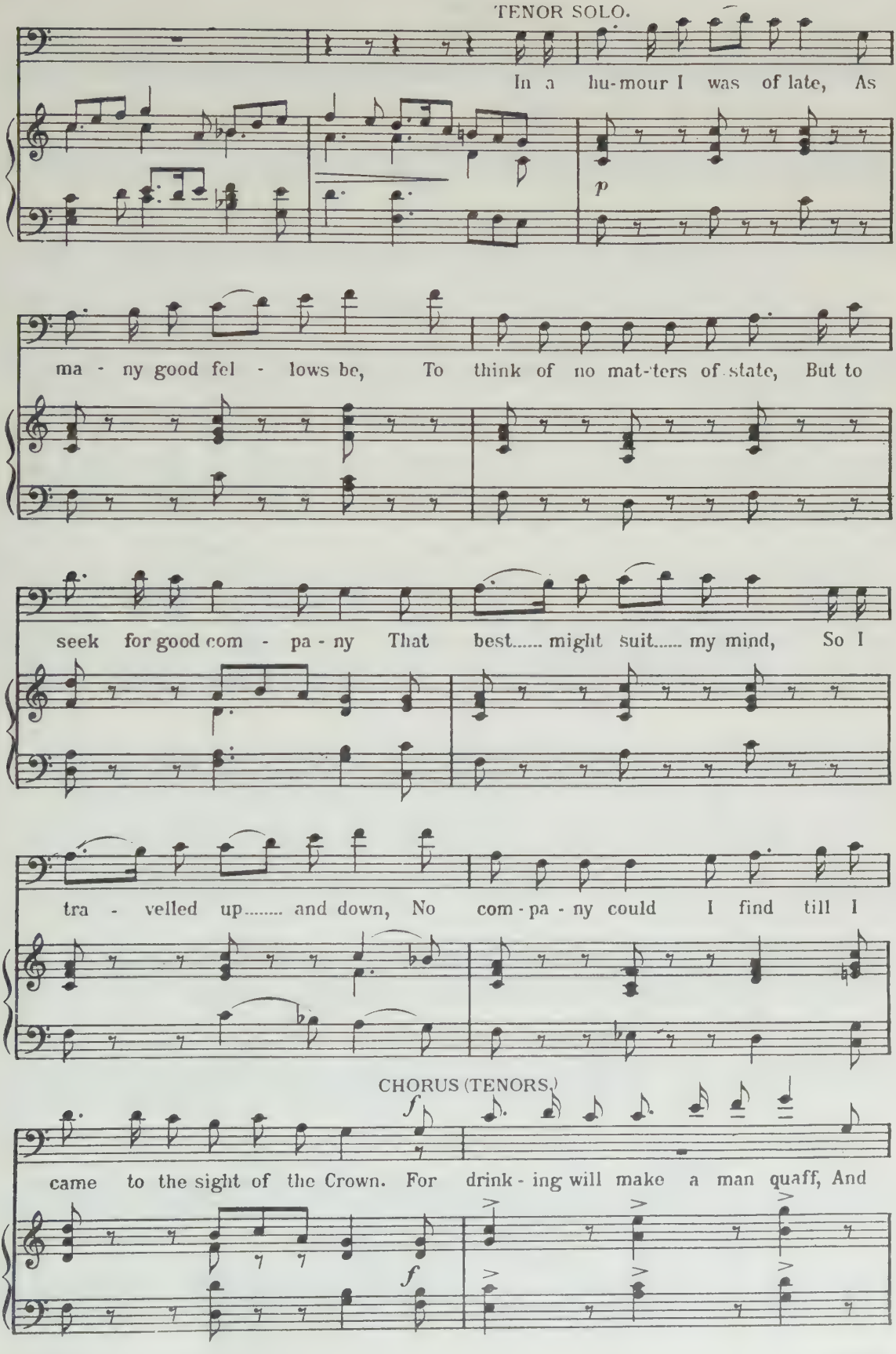


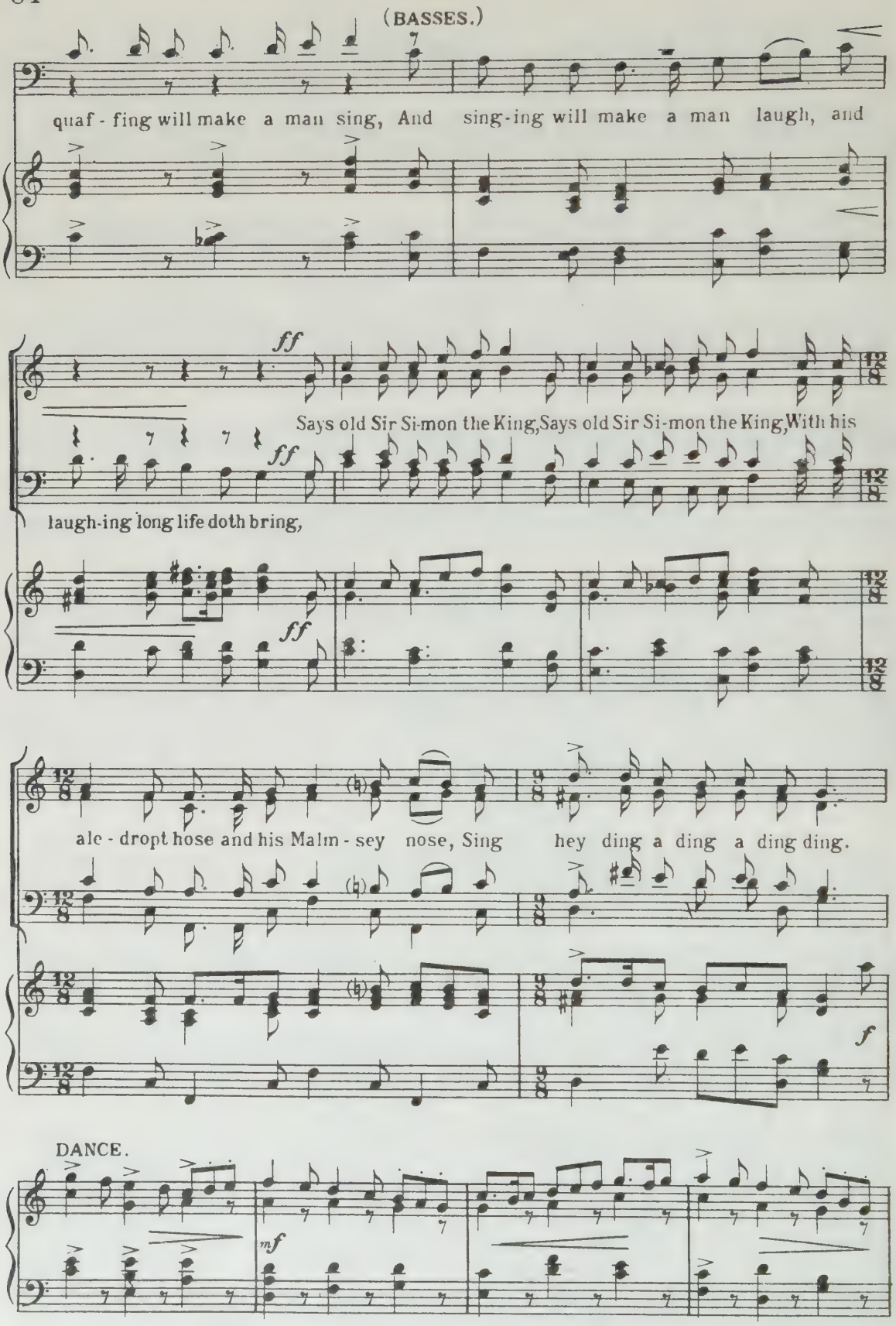

## ACT. III. SCENE I.
## No 40. A GAMING HOUSE.
### Tenor Solo, Chorus and Dance.

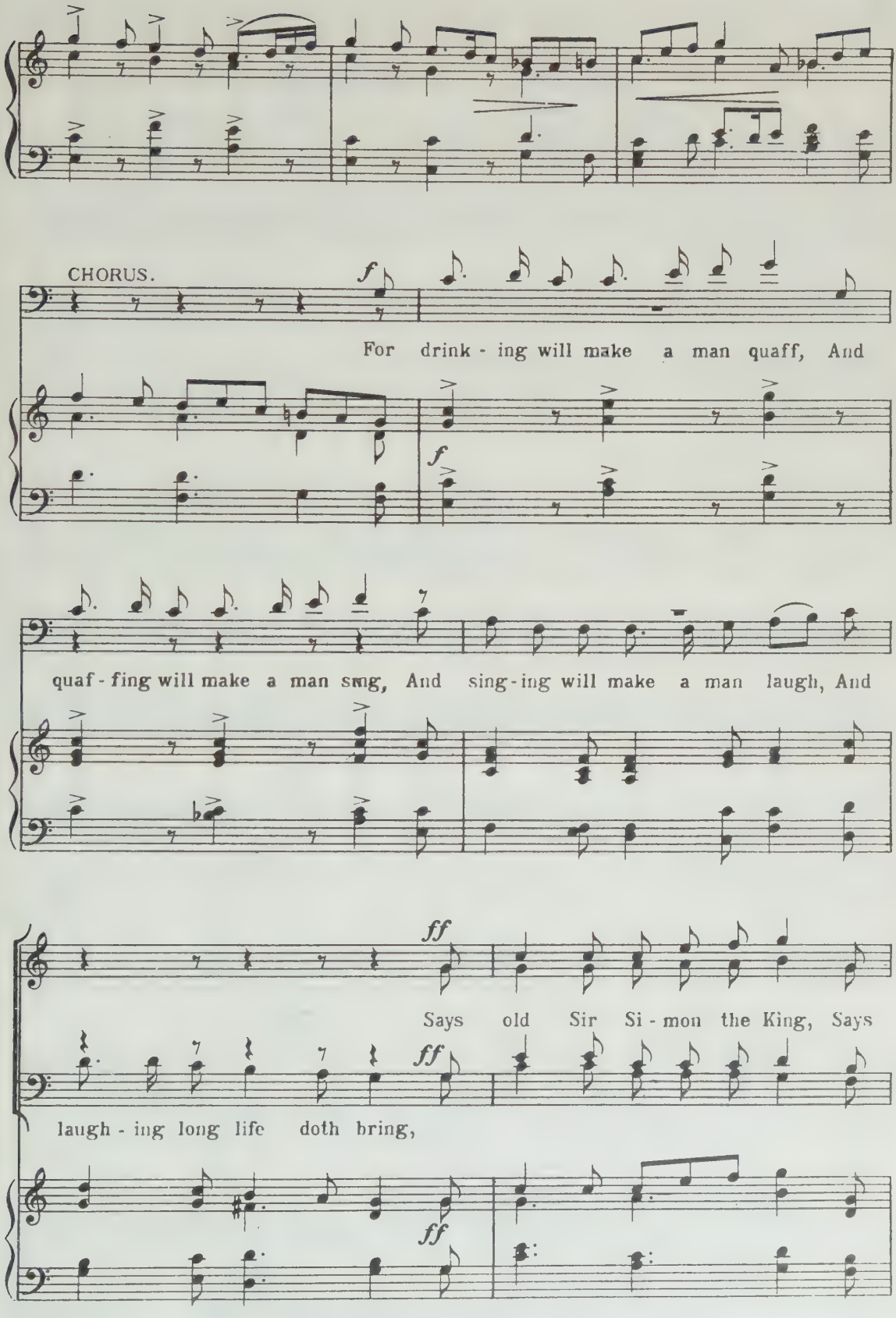
With lively movement.

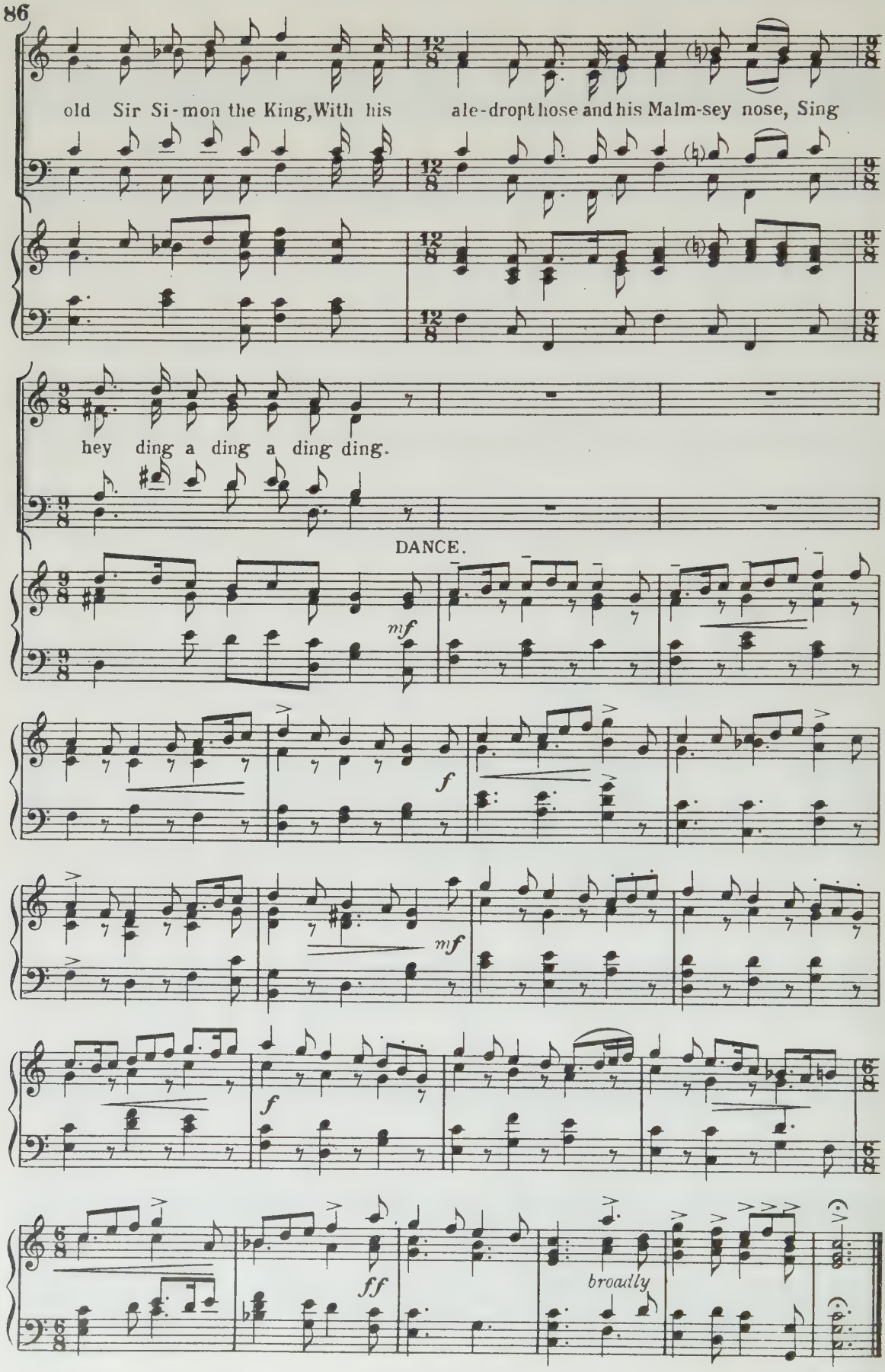
FOUNDED ON.-"OLD SIR SIMON THE KING." (T. A.)




TENOR SOLO.
In a hu-mour I was of late, As
p
ma - ny good fel - lows be, To think of no mat-ters of state, But to
seek for good com - pa - ny That best..... might suit..... my mind, So I
tra - velled up..... and down, No com - pa - ny could I find till I
CHORUS (TENORS.)
f
came to the sight of the Crown. For drink - ing will make a man quaff, And
f


(BASSES.)
quaf - fing will make a man sing, And sing-ing will make a man laugh, and
ff
Says old Sir Si-mon the King, Says old Sir Si-mon the King, With his
laugh-ing long life doth bring,
ale - dropt hose and his Malm - sey nose, Sing hey ding a ding a ding ding.
f
DANCE.
mf

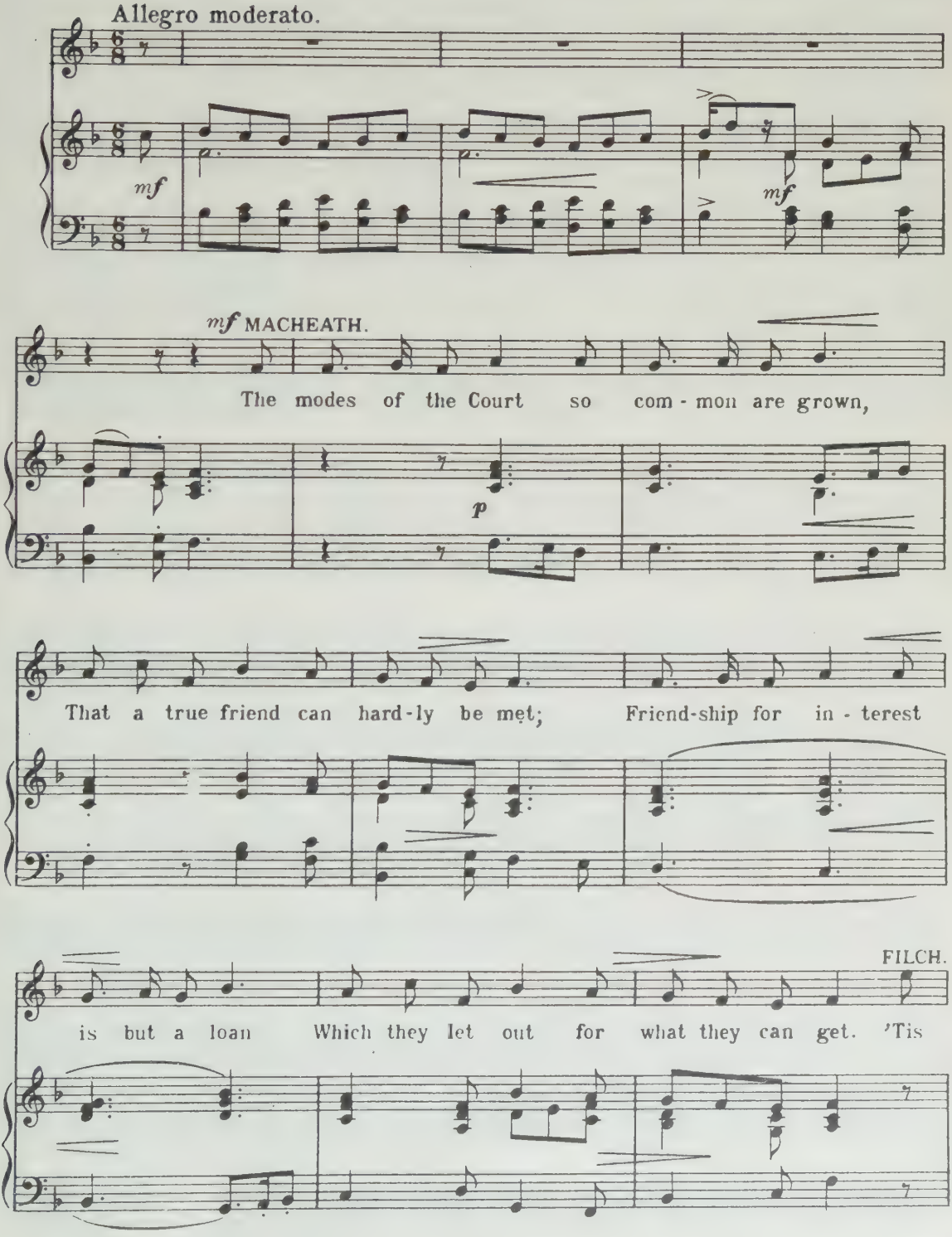

CHORUS.
f
For drink - ing will make a man quaff, And
f
quaf - fing will make a man sing, And sing - ing will make a man laugh, And
ff
Says old Sir Si - mon the King, Says
ff
laugh - ing long life doth bring,
ff

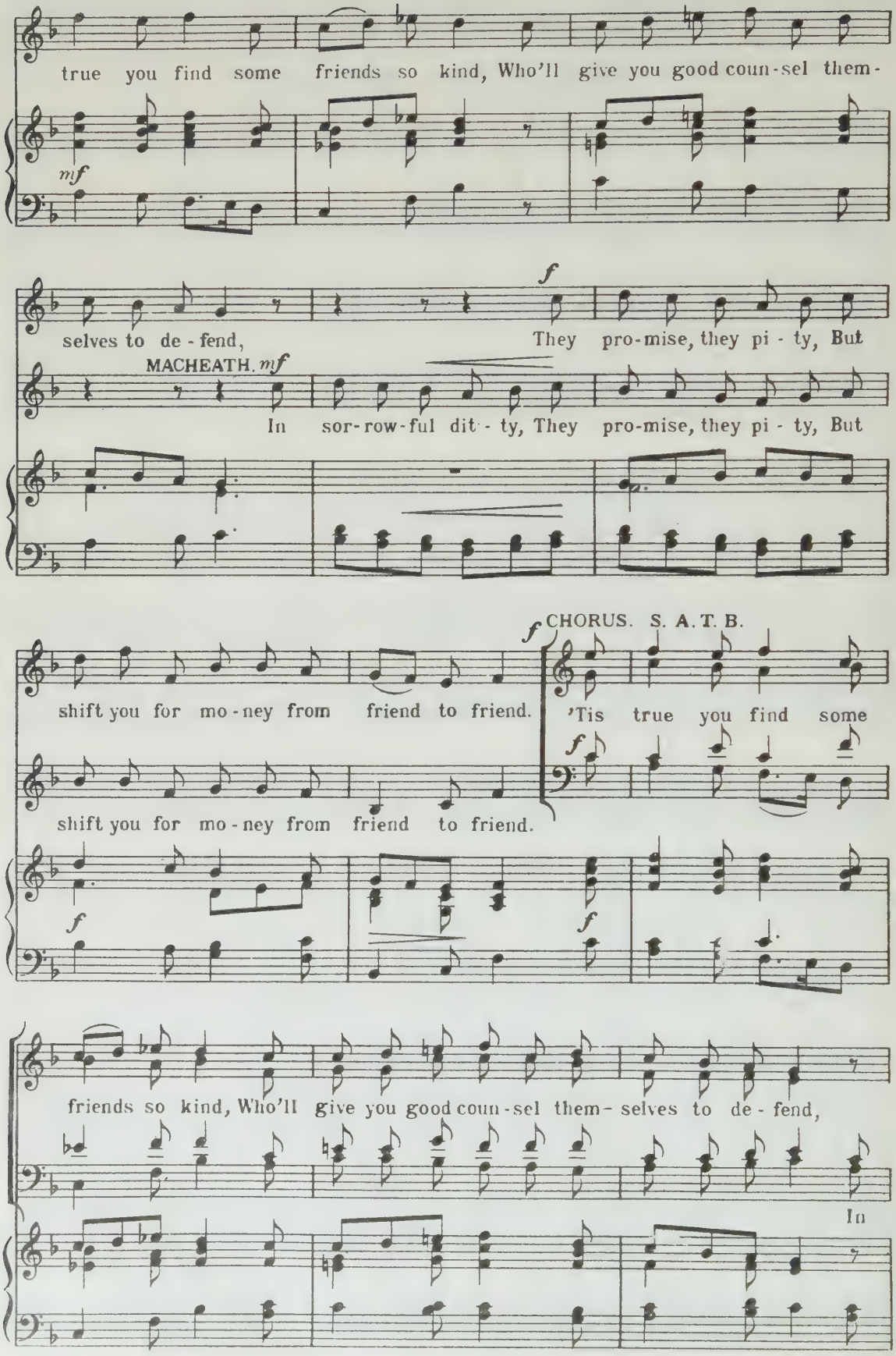

old Sir Si-mon the King, With his ale-dropt hose and his Malm-sey nose, Sing
hey ding a ding a ding ding.
DANCE.
mf
f
mf
f
ff
broadly

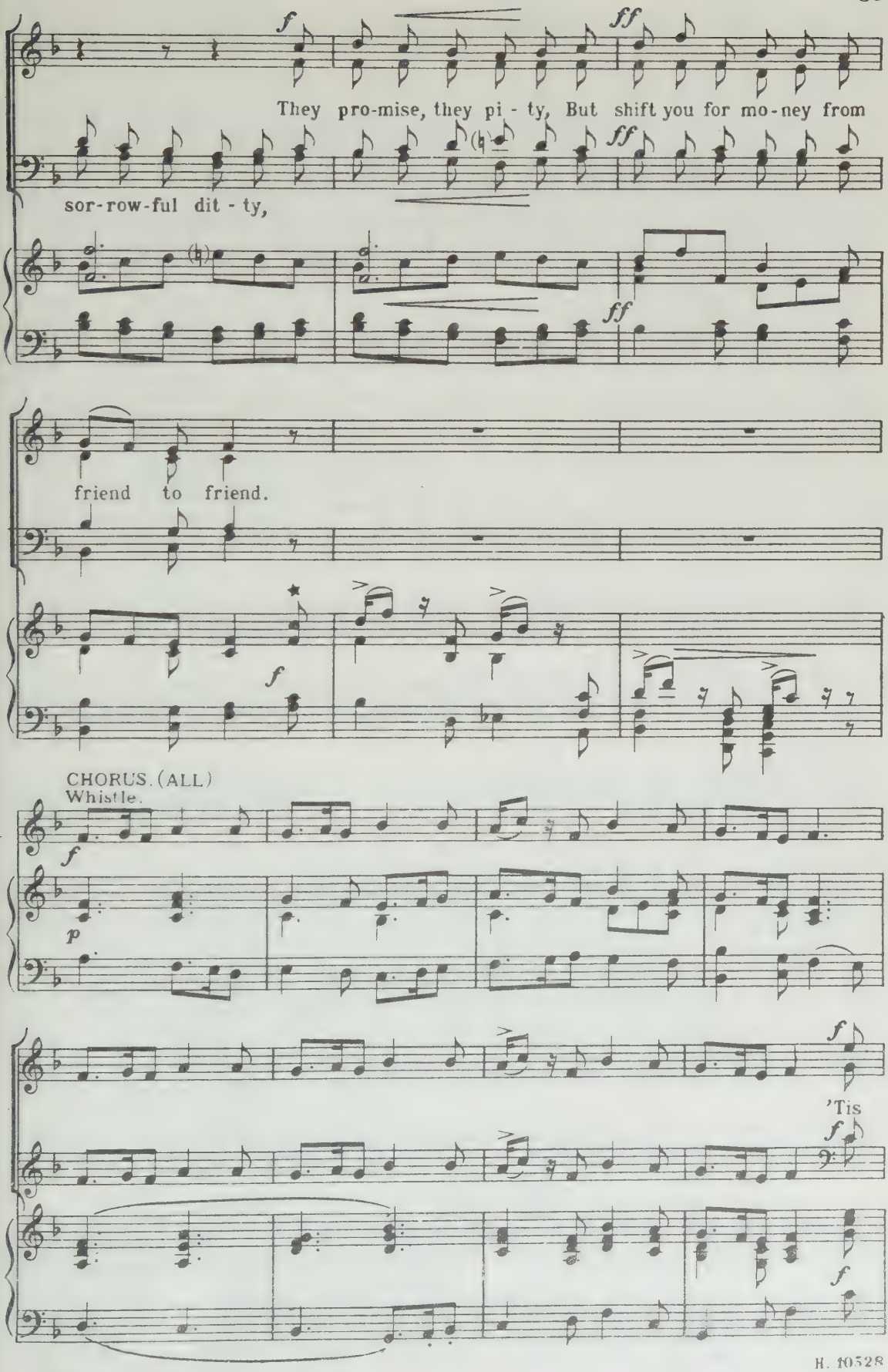
# Nº 41. "THE MODES OF THE COURT SO COMMON ARE GROWN!"

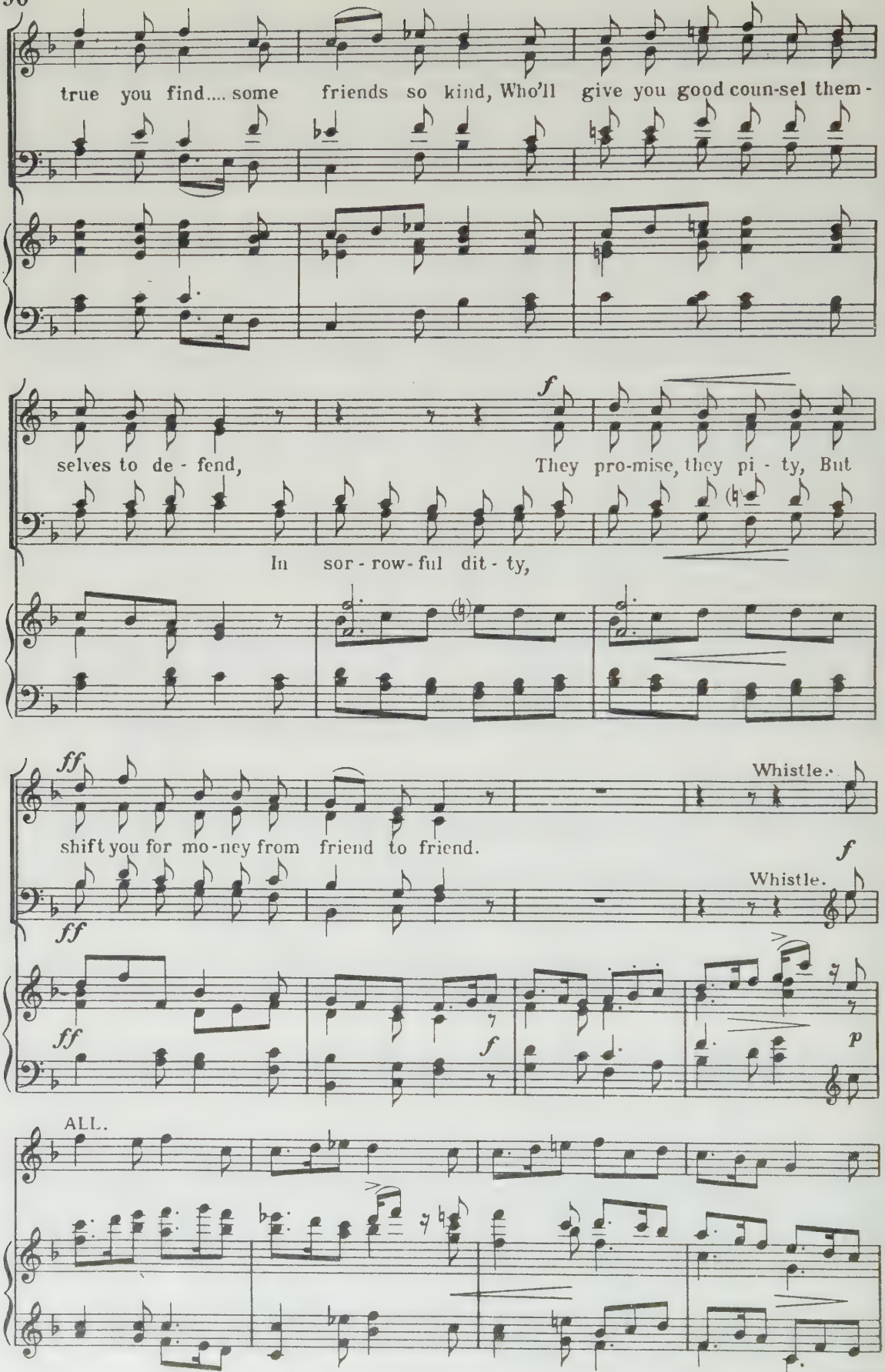
## Macheath, Filch and Chorus.

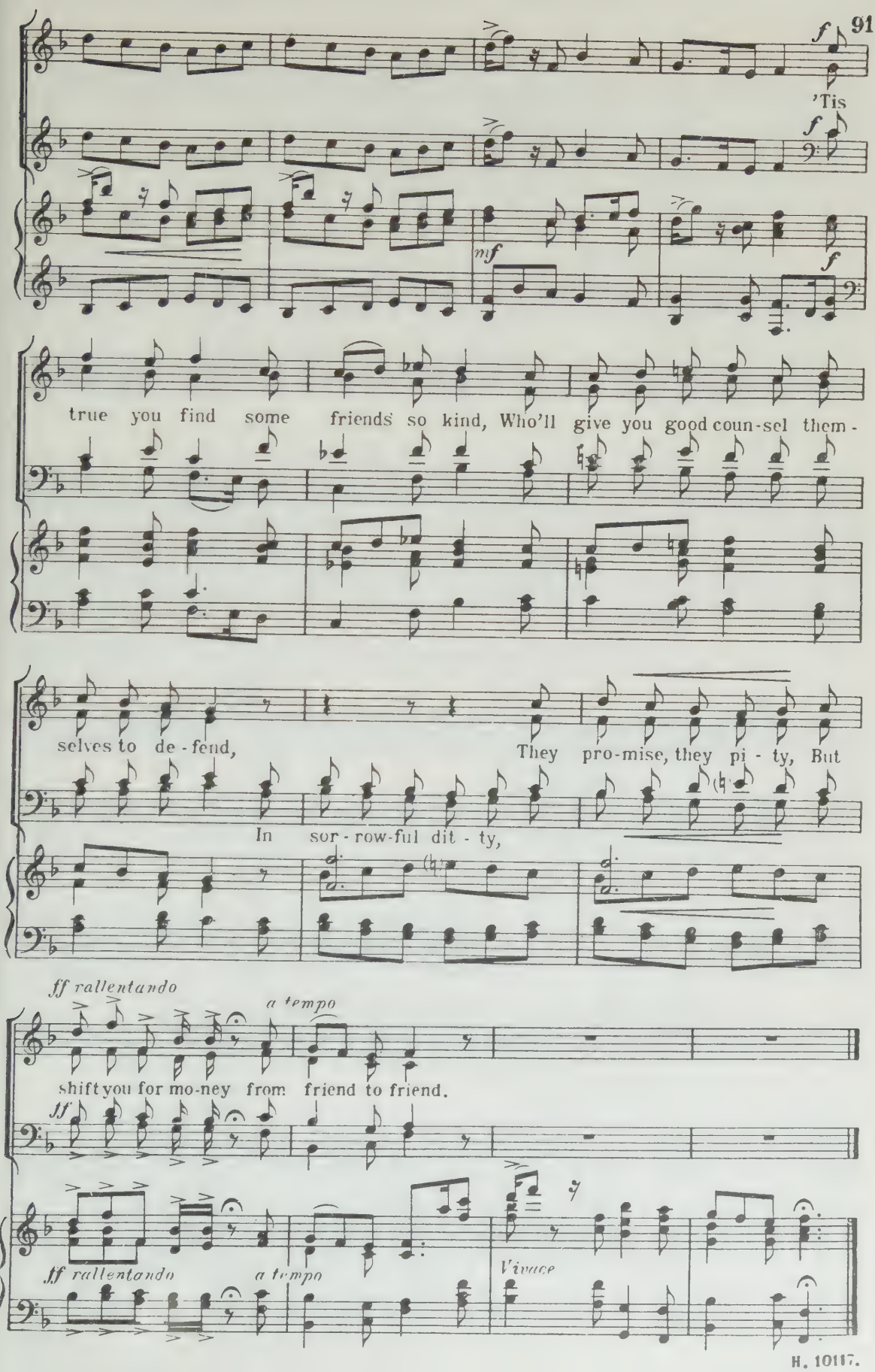
AIR – "LILLIBULERO"




true you find some friends so kind, Who'll give you good coun-sel them-
mf
selves to de-fend,
f
They pro-mise, they pi-ty, But
MACHEATH. mf
In sor-row-ful dit-ty, They pro-mise, they pi-ty, But
shift you for mo-ney from friend to friend.
f
CHORUS. S. A. T. B.
'Tis true you find some
shift you for mo-ney from friend to friend.
f
f
f
friends so kind, Who'll give you good coun-sel them-selves to de-fend,
In


They pro-mise, they pi - ty, But shift you for mo-ney from
sor-row-ful dit - ty,
friend to friend.
CHORUS. (ALL)
Whistle.
'Tis

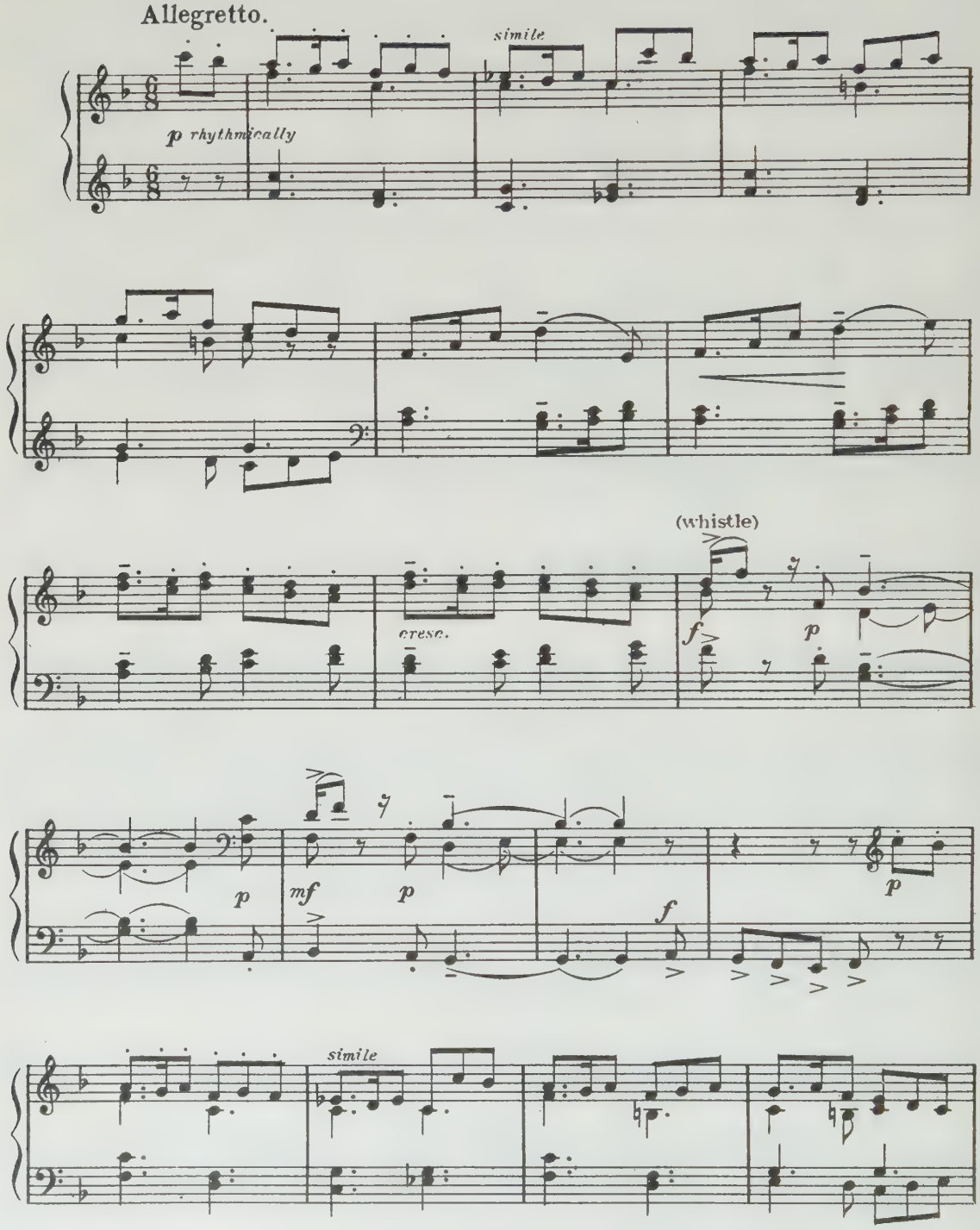

true you find.... some friends so kind, Who'll give you good coun-sel them-
selves to de - fend, They pro-mise, they pi - ty, But
In sor - row - ful dit - ty,
shift you for mo-ney from friend to friend.
Whistle.
Whistle.
ALL.

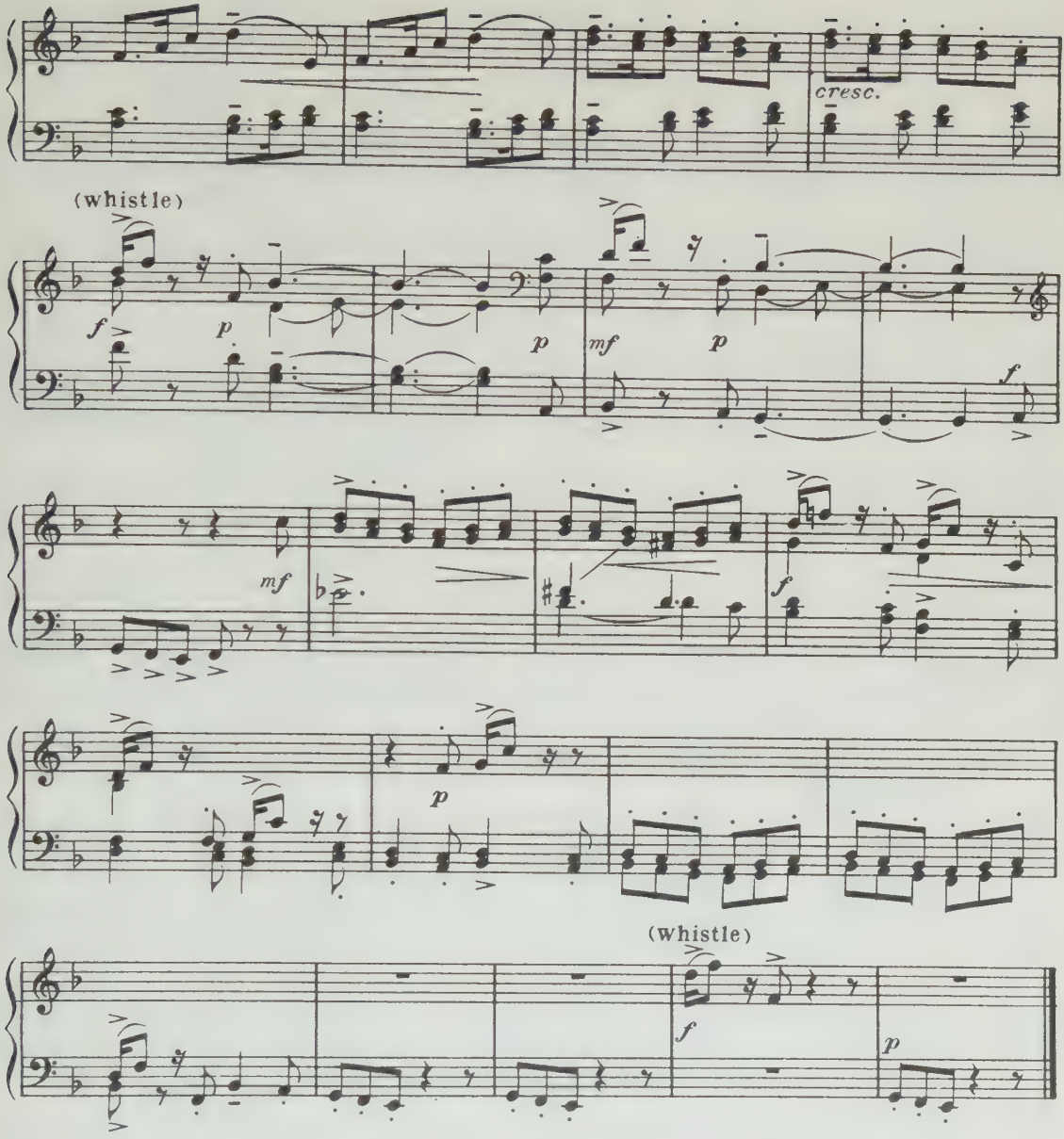

f
'Tis
f
mf
f
true you find some friends so kind, Who'll give you good coun-sel them-
selves to de-fend, They pro-mise, they pi-ty, But
In sor-row-ful dit-ty,
ff rallentando
a tempo
shift you for mo-ney from friend to friend.
ff
ff rallentando
a tempo
Vivace

# SCENE II.

## No 42. Incidental Music.

F. A.





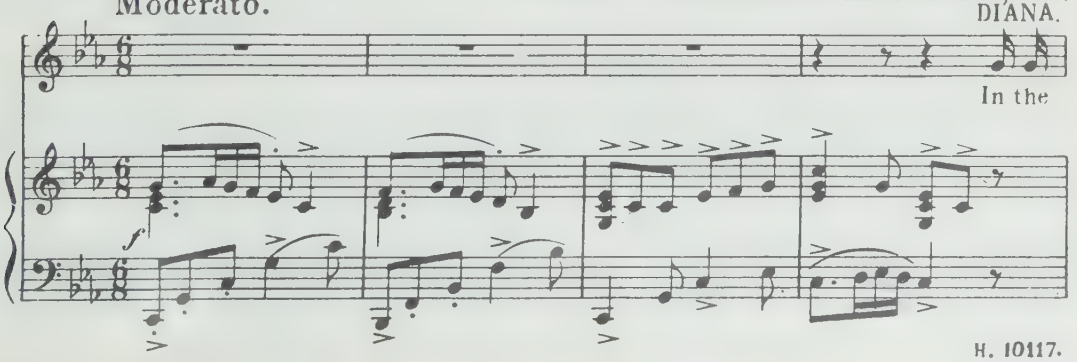

## No 43. In the Days of my Youth.

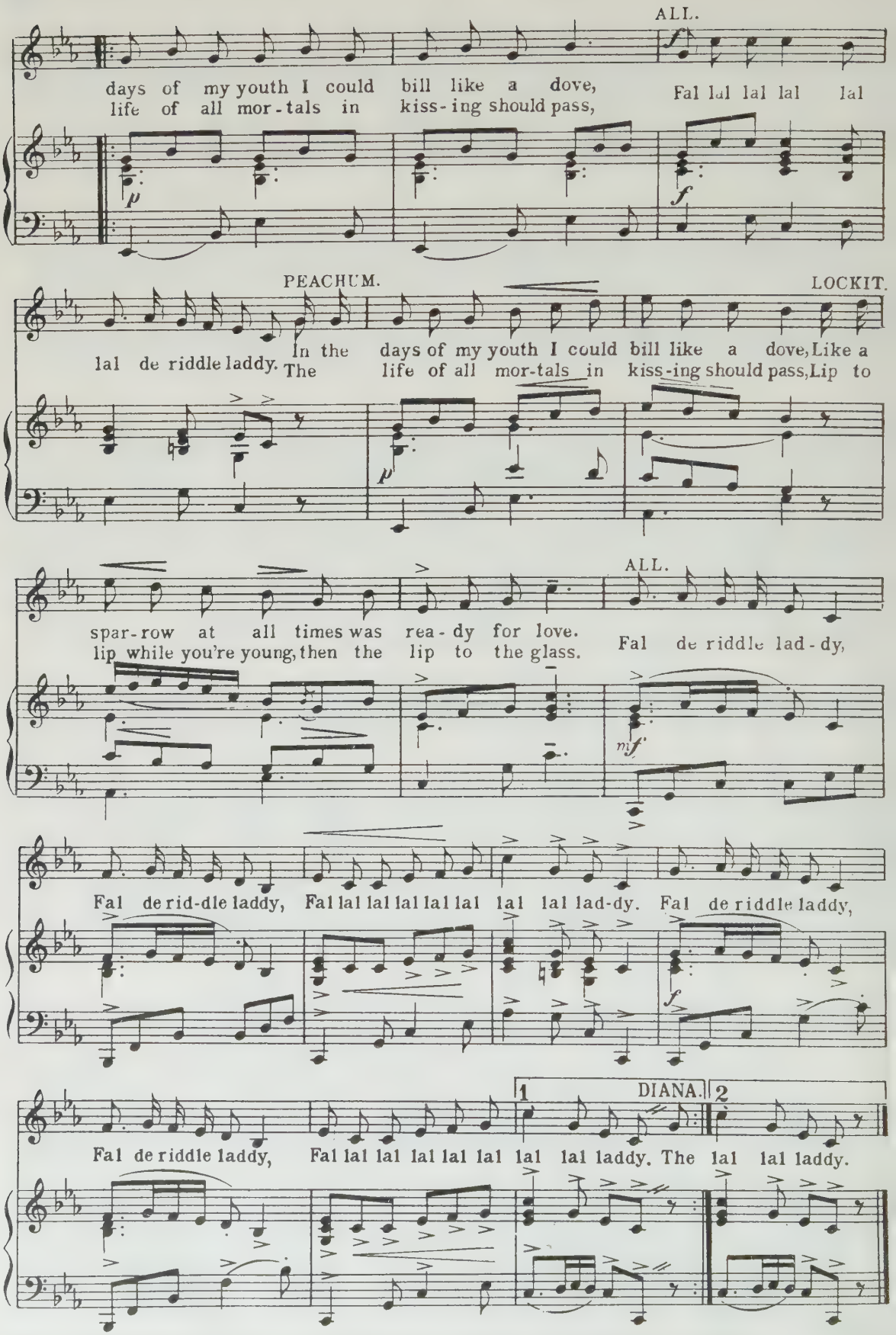
Trio – Diana Trapes, Peachum & Lockit.

Moderato.

AIR.– "A Shepherd kept Sheep," &c.

DIANA.

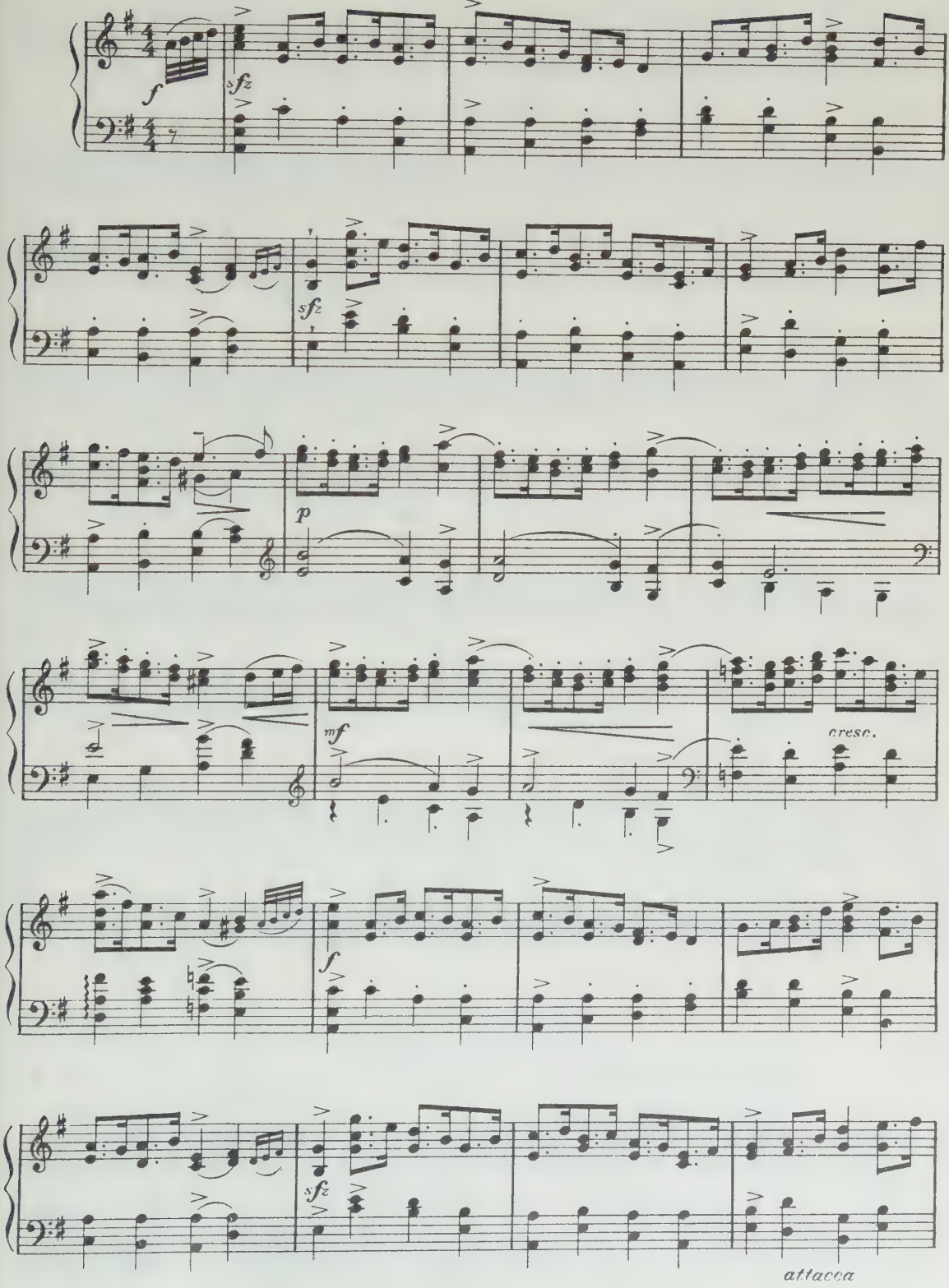


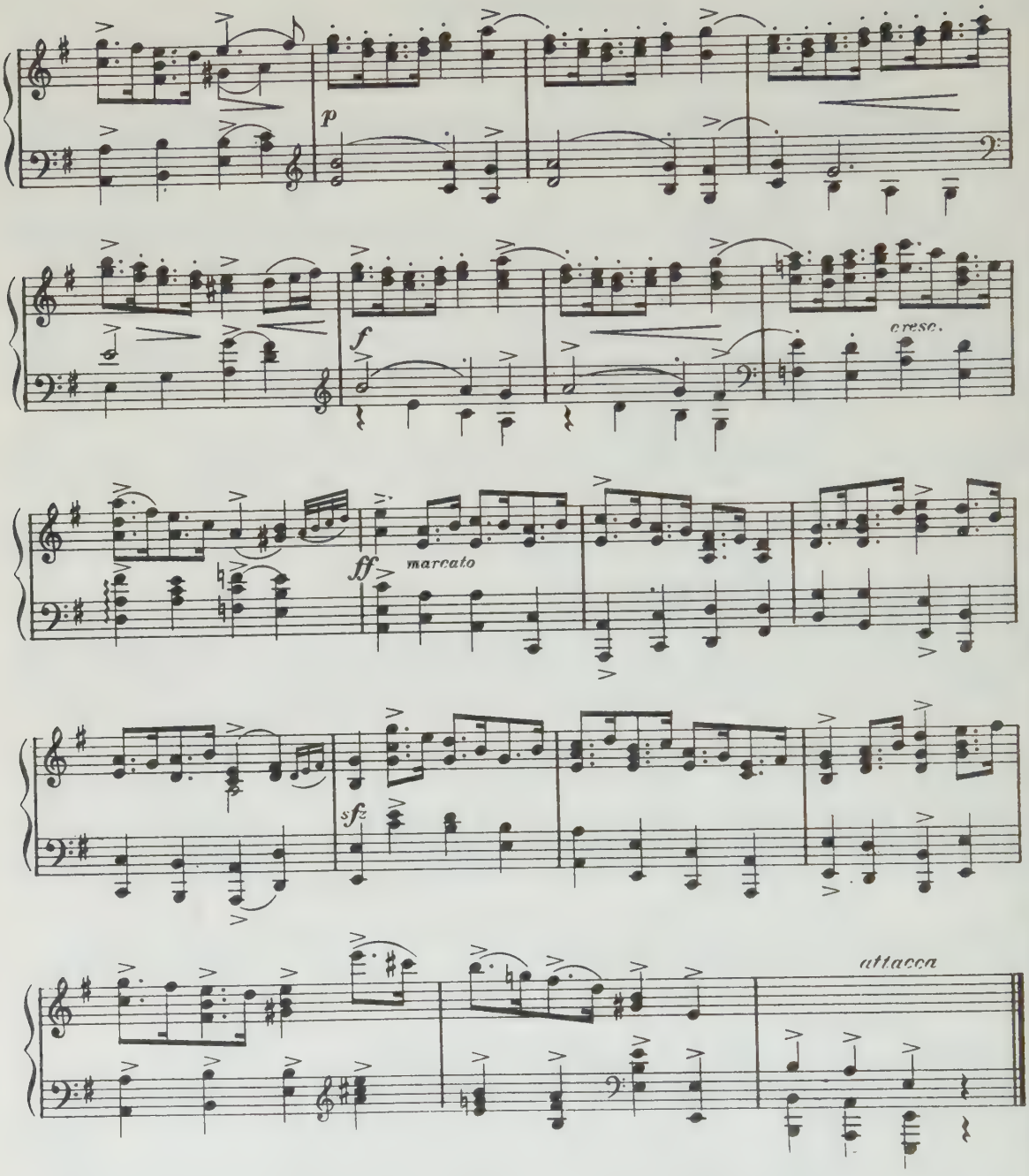



Note. In performance, part of No 41 is repeated from * page 89, after dialogue. See Full Score.

# Nº 44. INTERLUDE.

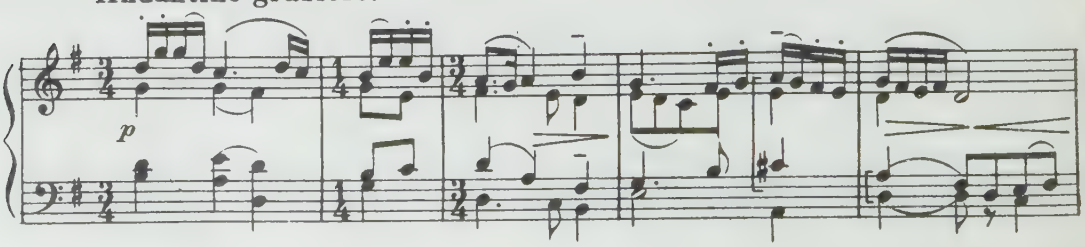
Quickly and rhythmically. F. A.

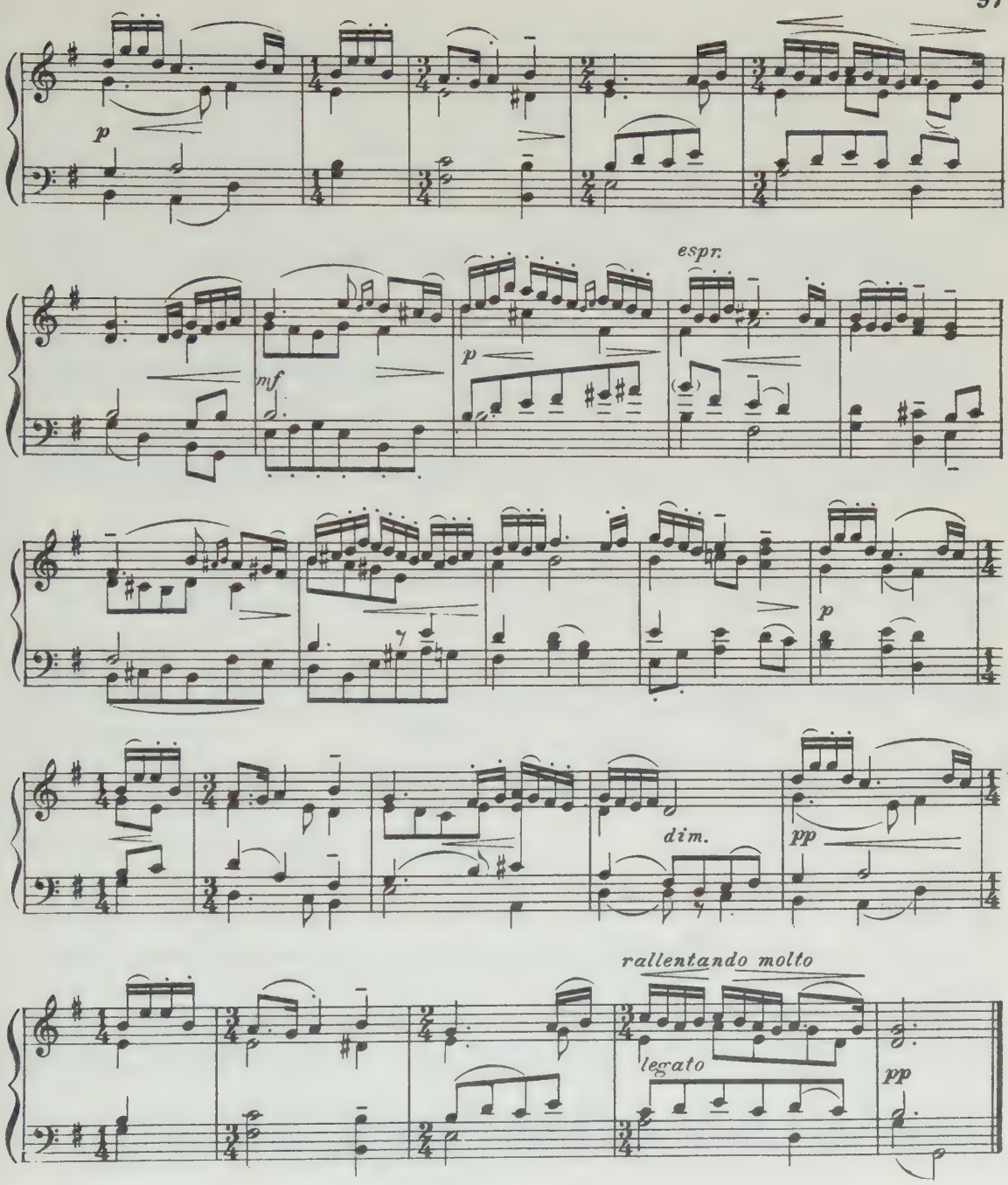





F. A.

Andantino grazioso.



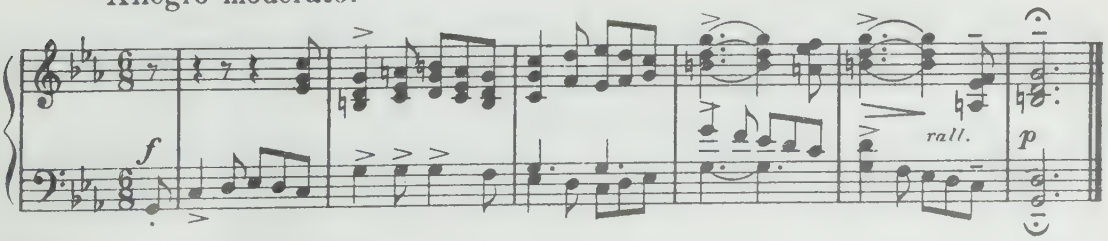



## Nº 45.

## SCENE III.

### Entrance of Lucy.

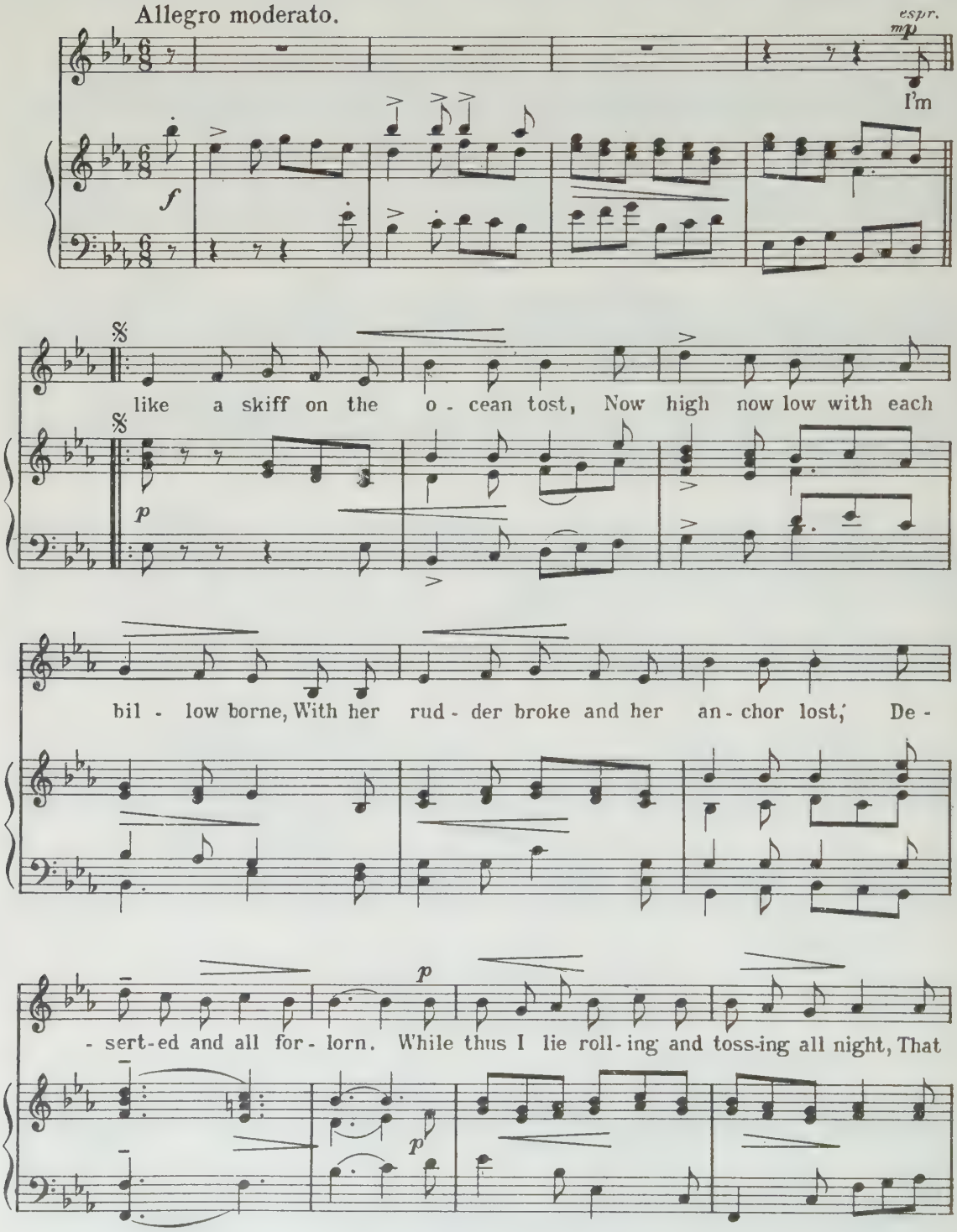
Allegro moderato.

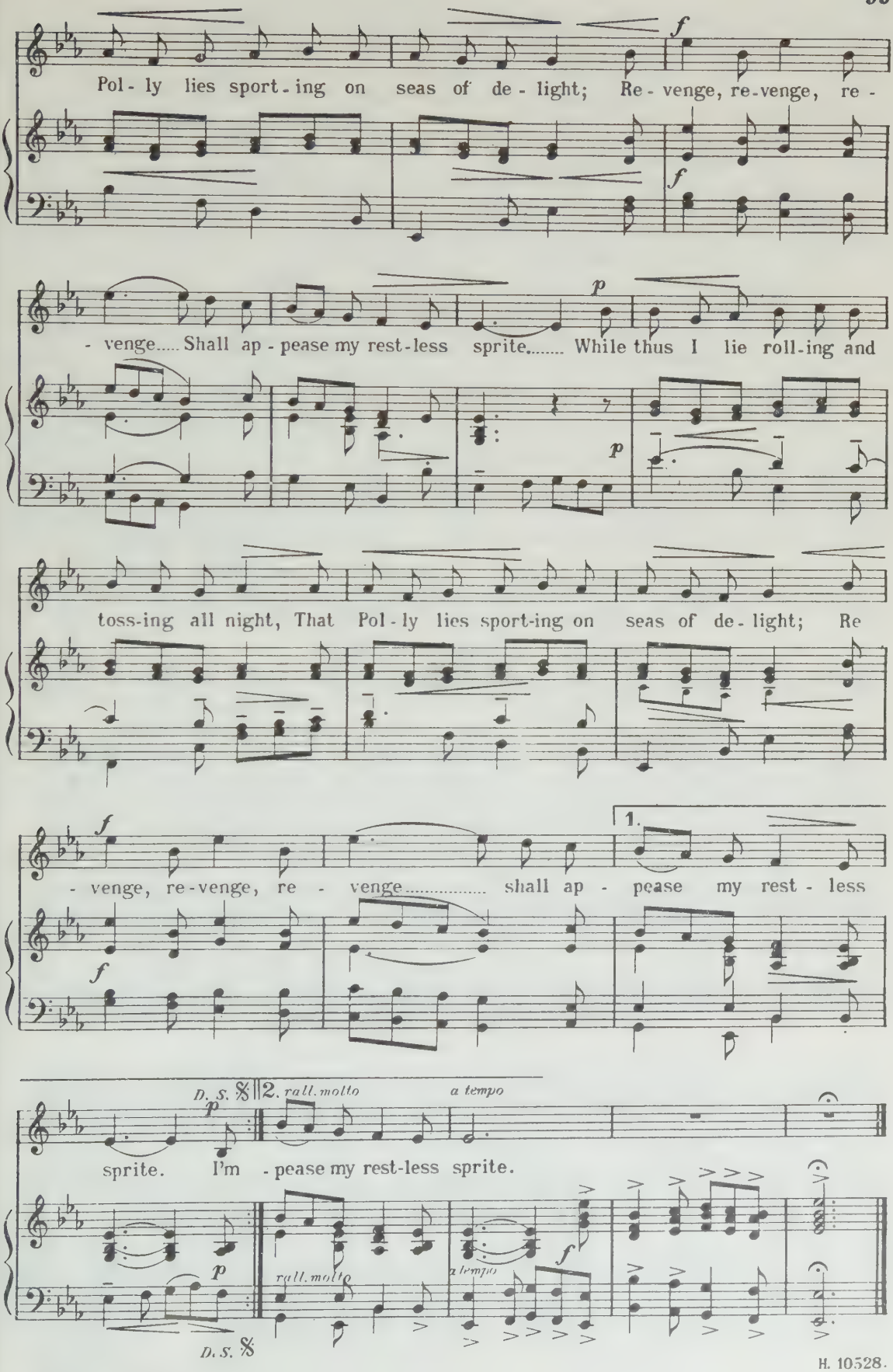


# No 46. "I'm like a Skiff on the Ocean Tost."

## Lucy.

AIR.—"THE HAPPY CLOWN."

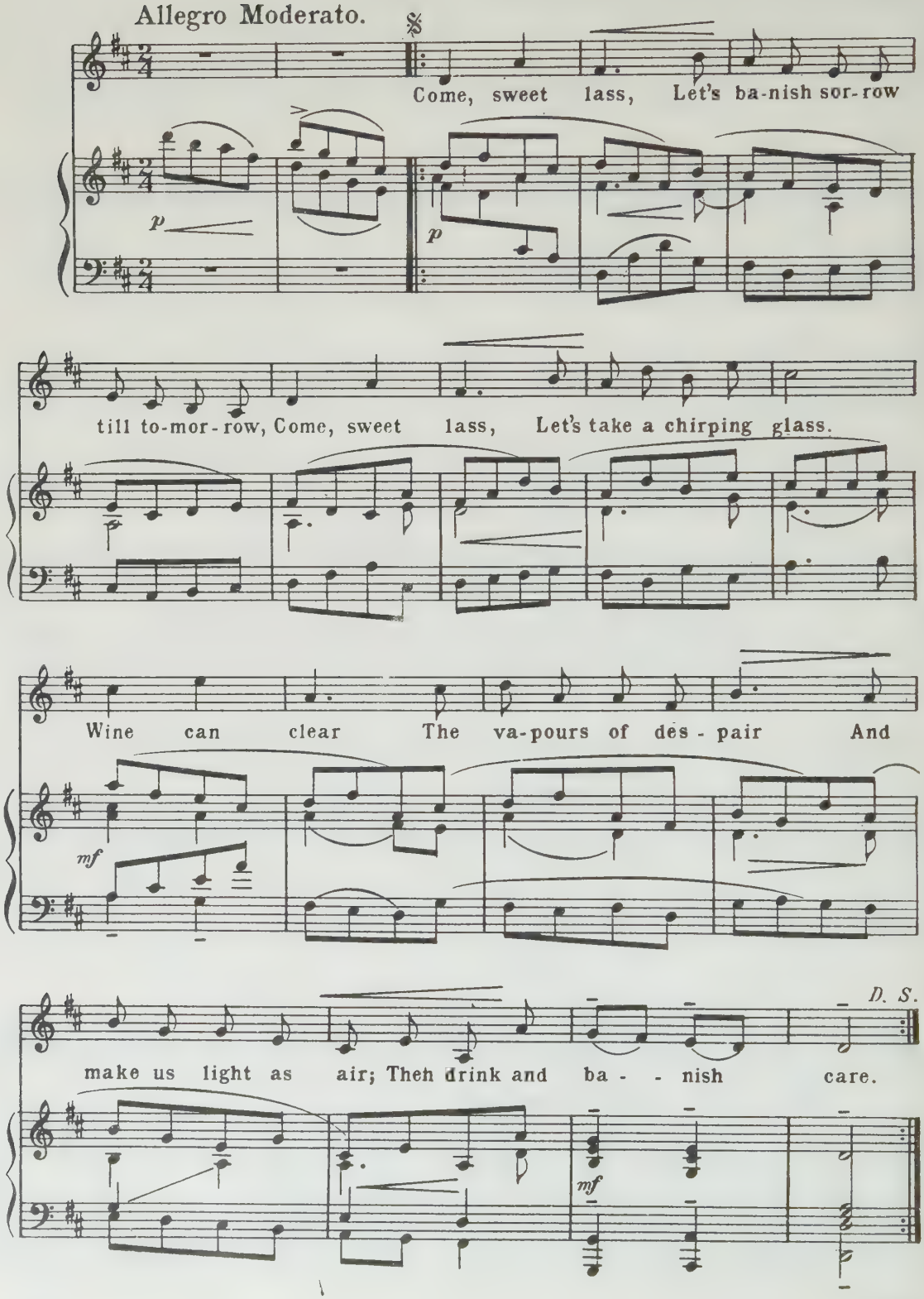


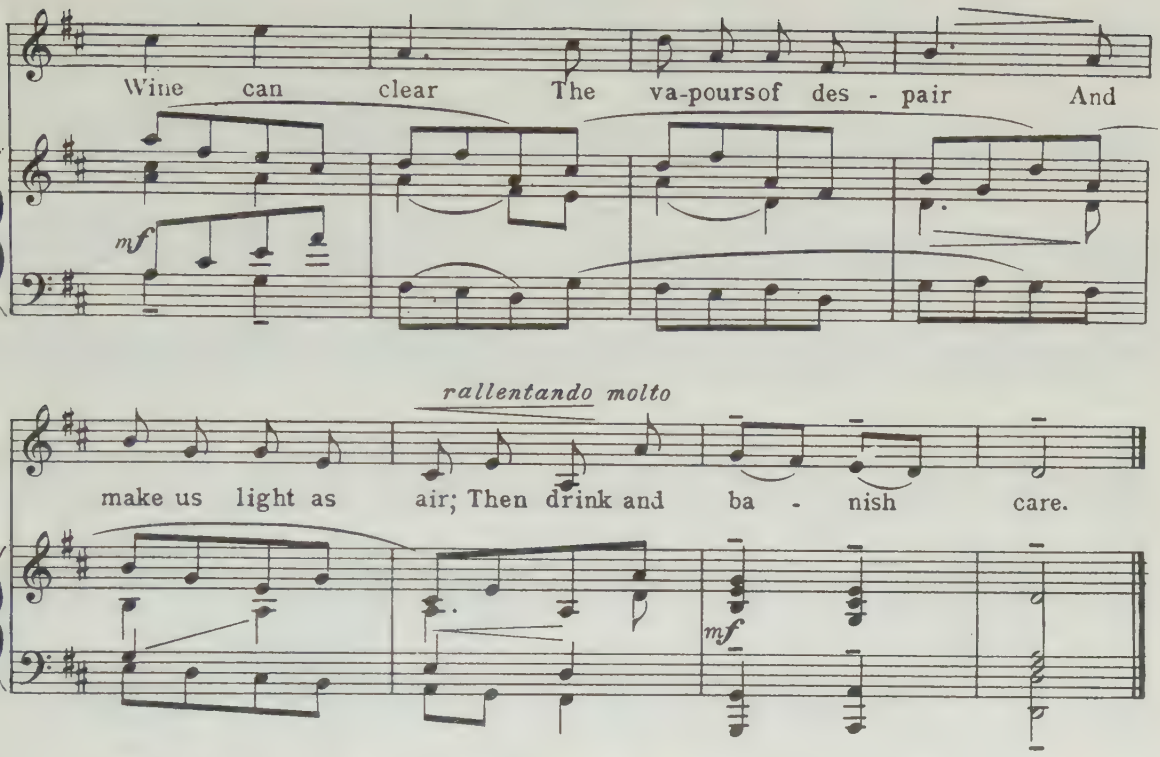

Pol - ly lies sport - ing on seas of de - light; Re - venge, re - venge, re -
- venge..... Shall ap - pease my rest - less sprite..... While thus I lie roll - ing and
toss - ing all night, That Pol - ly lies sport - ing on seas of de - light; Re
- venge, re - venge, re - venge..... shall ap - pease my rest - less
1.
2.
D. S. 𝄋
rall. molto
a tempo
sprite. I'm - pease my rest - less sprite.
D. S. 𝄋

# Nº 47. COME, SWEET LASS.

## Lucy.

AIR.—"COME, SWEET LASS."

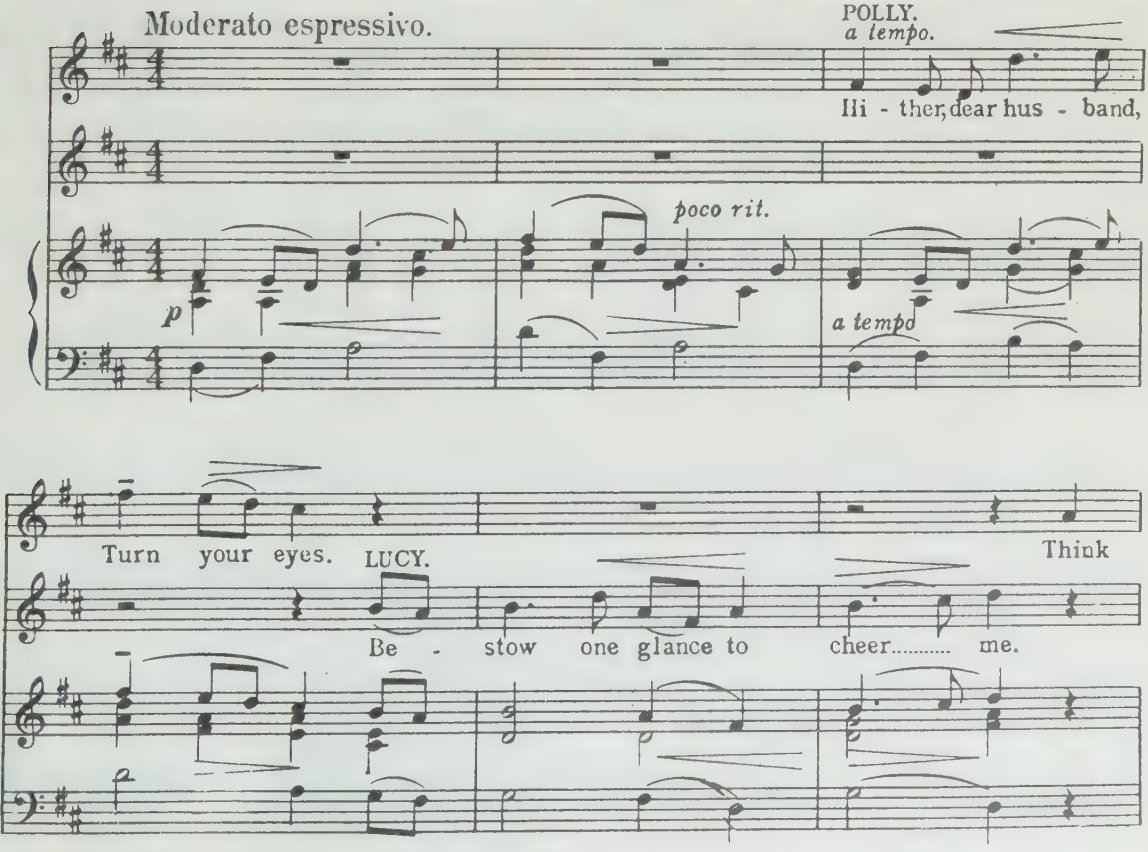


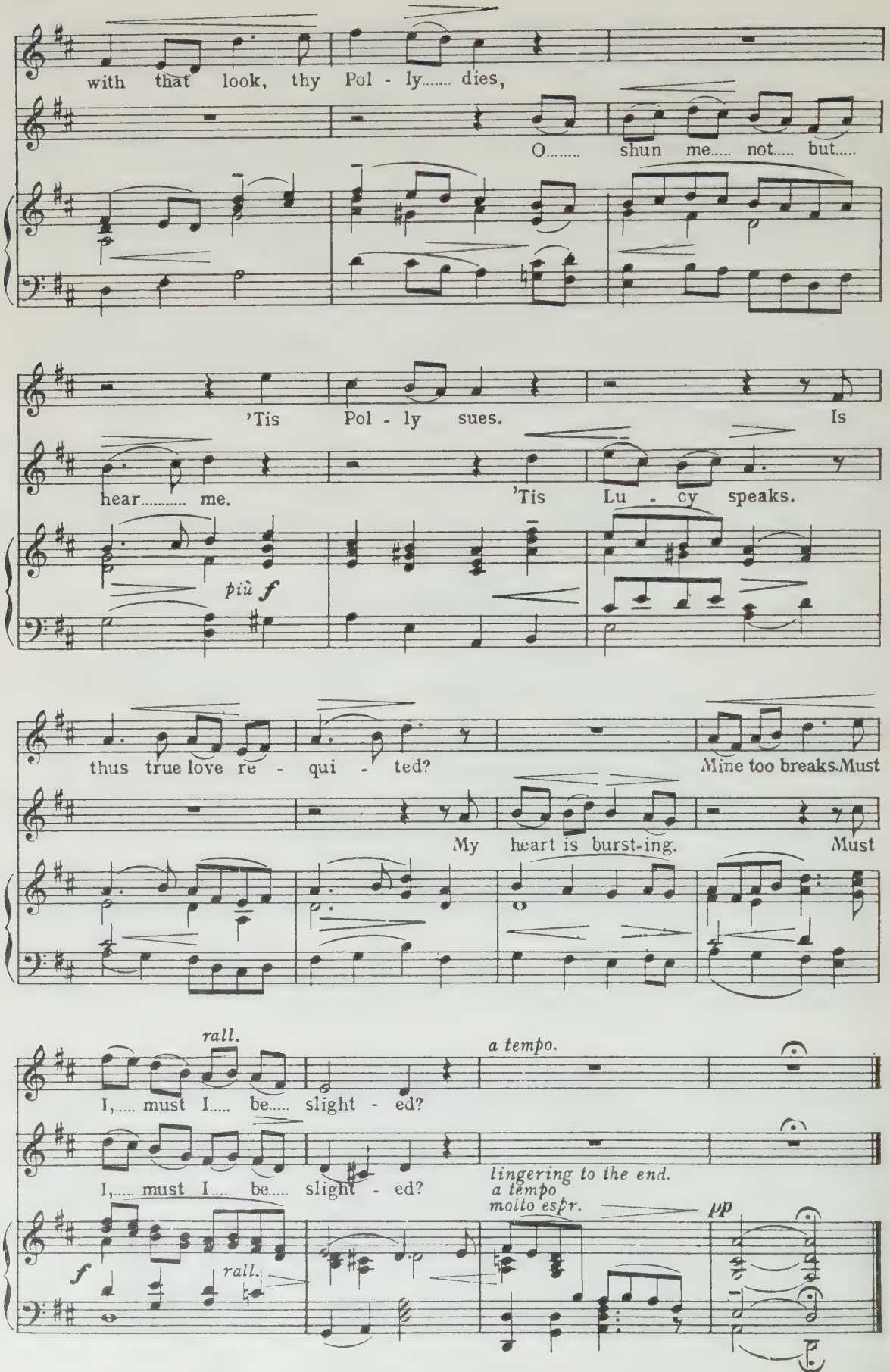



## No 48. HITHER, DEAR HUSBAND.

Duet— Polly and Lucy.

AIR—"THE LAST TIME I WENT O'ER THE MOOR."

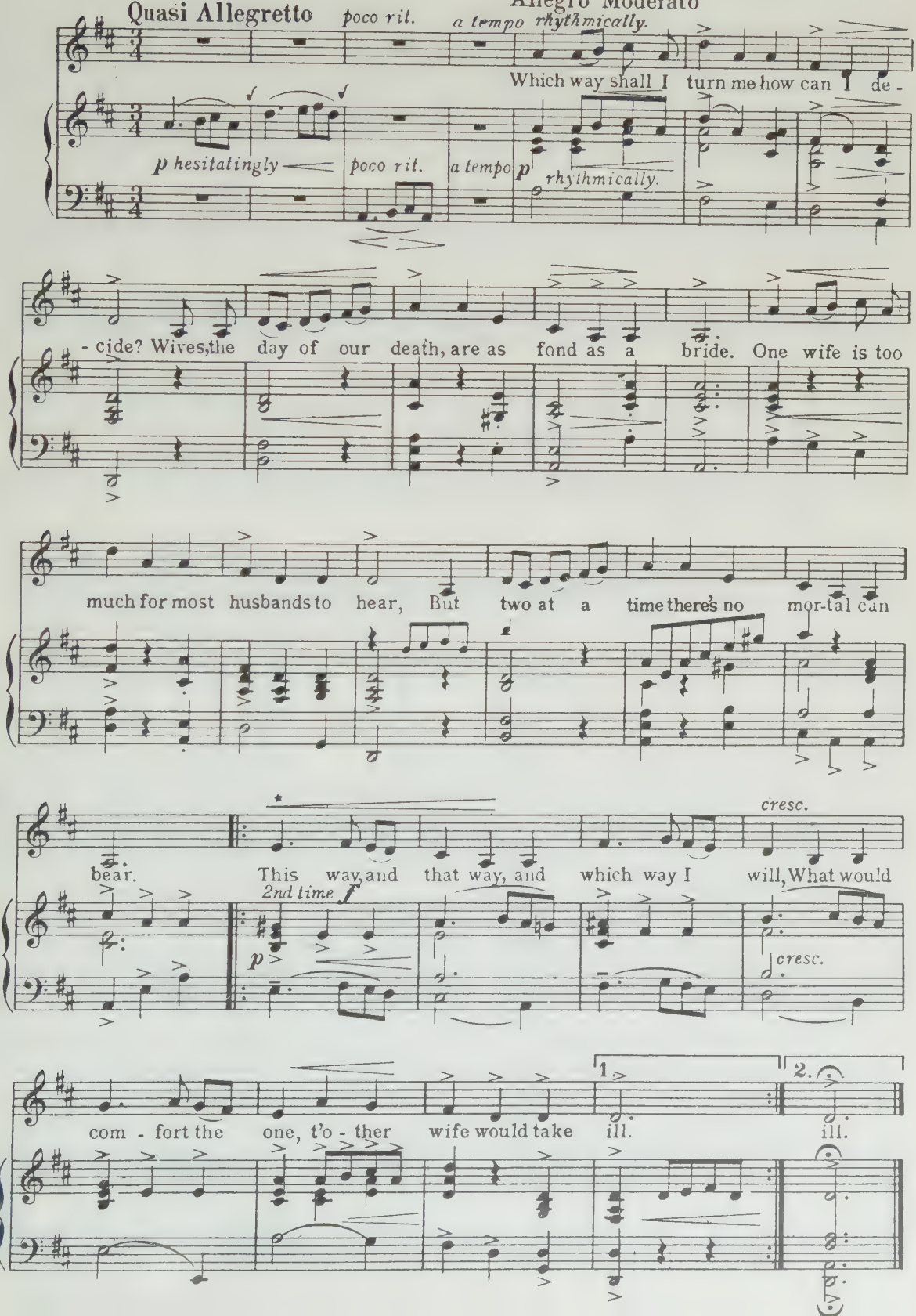



with that look, thy Pol - ly..... dies,
O..... shun me..... not..... but.....
'Tis Pol - ly sues.
Is
hear..... me.
'Tis Lu - cy speaks.
più f
thus true love re - qui - ted?
Mine too breaks. Must
My heart is burst-ing.
Must
rall.
a tempo.
I,..... must I..... be..... slight - ed?
I,..... must I..... be..... slight - ed?
lingering to the end.
a tempo
molto espr.
pp
f
rall.

# No 49. WHICH WAY SHALL I TURN ME?

Macheath.

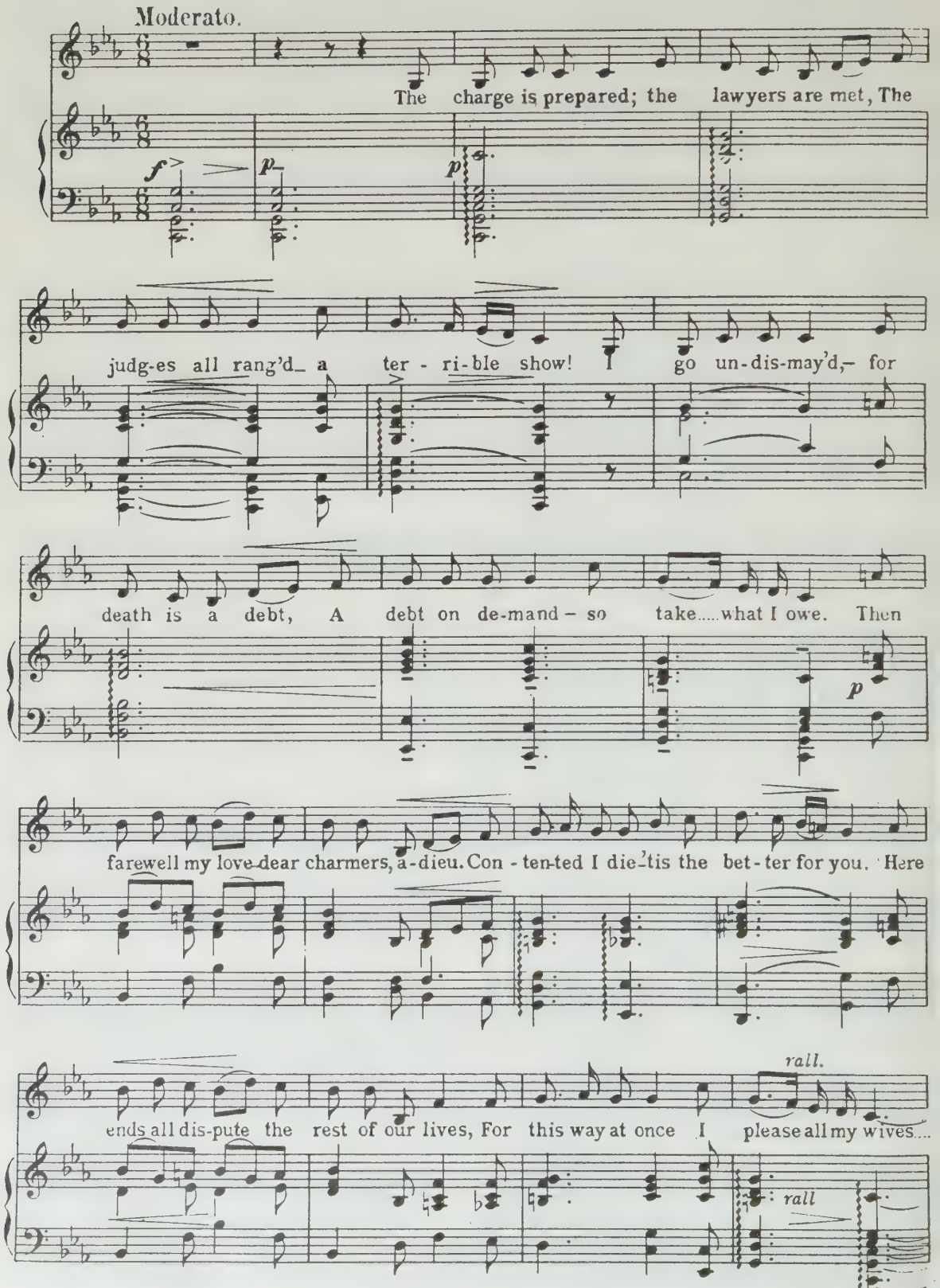
AIR—"TOM TINKER'S MY TRUE LOVE."

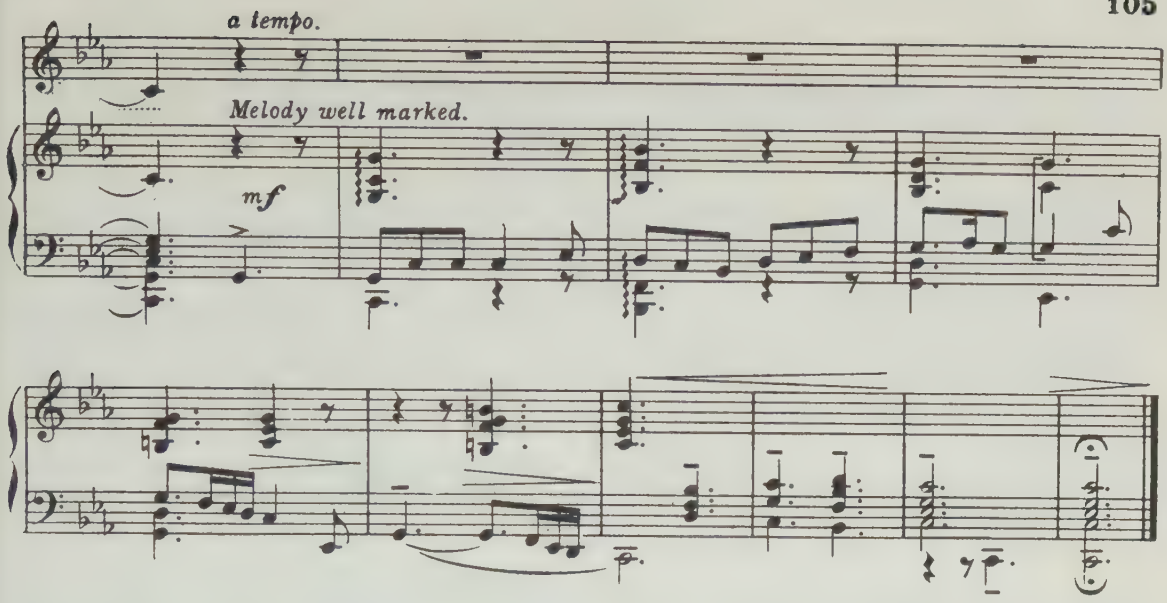


# No 50. THE CHARGE IS PREPARED.

Macheath

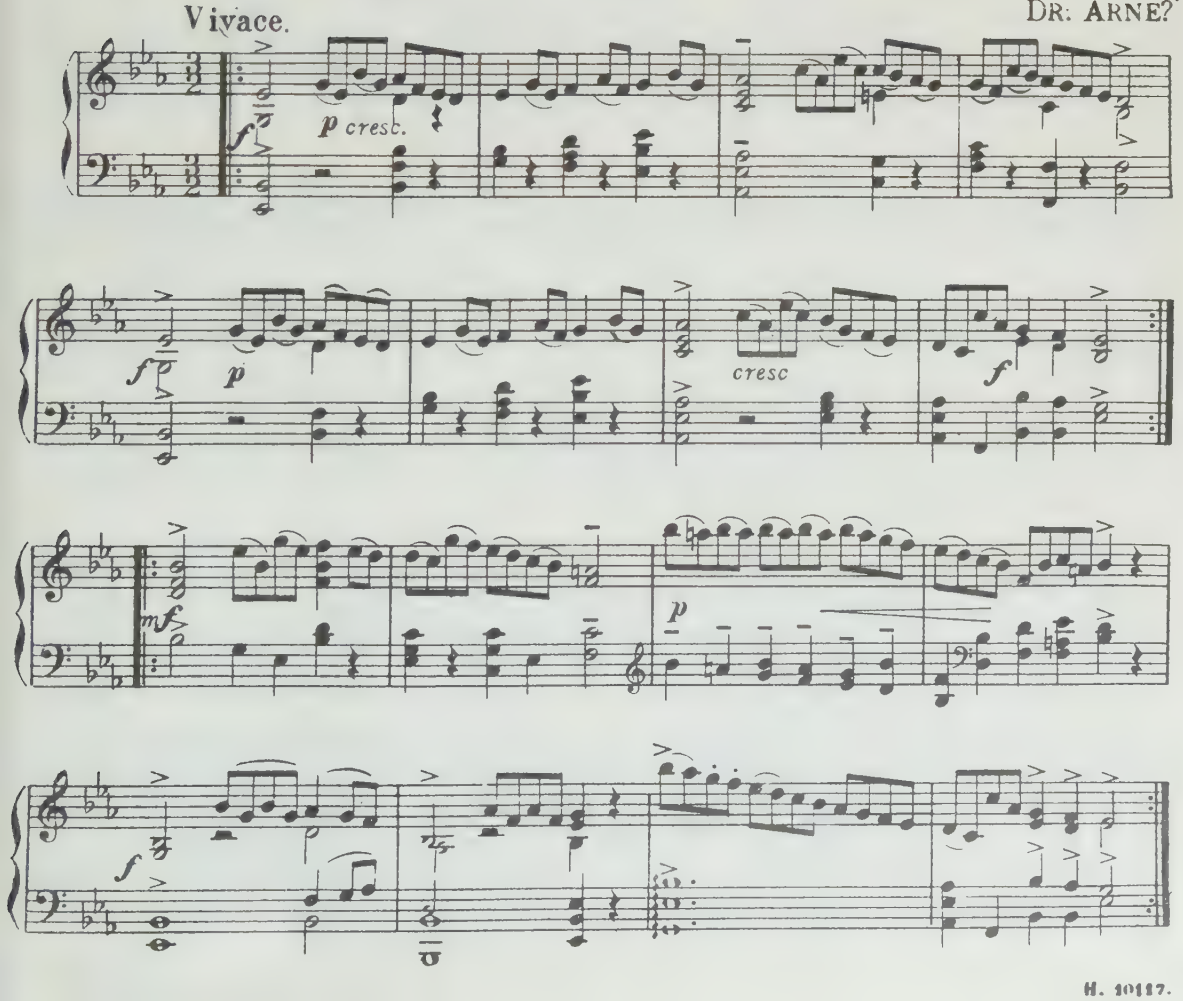
AIR—"BONNY DUNDEE."






## Nº 51. HORNPIPE.

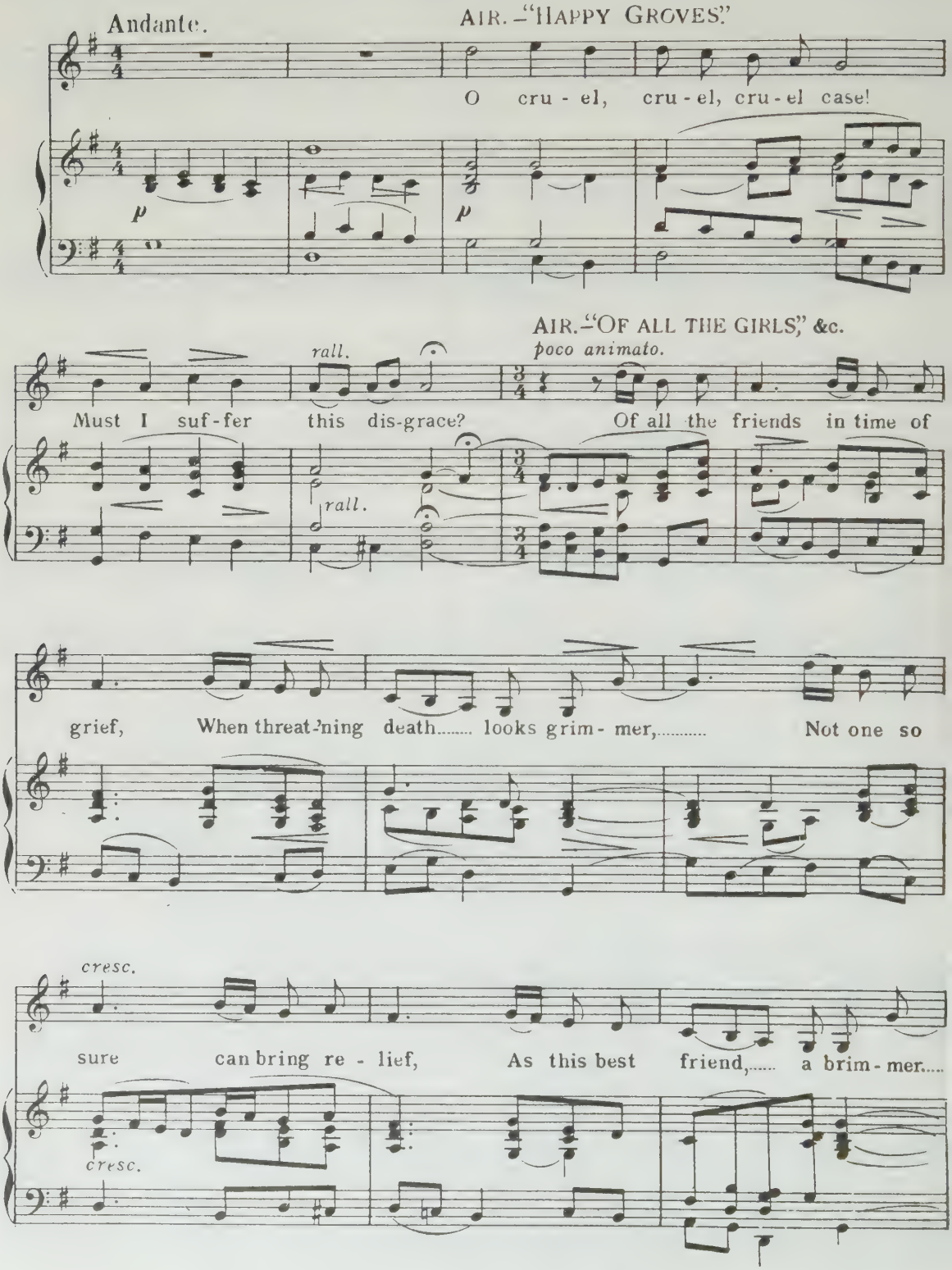
Dance of prisoners in chains.



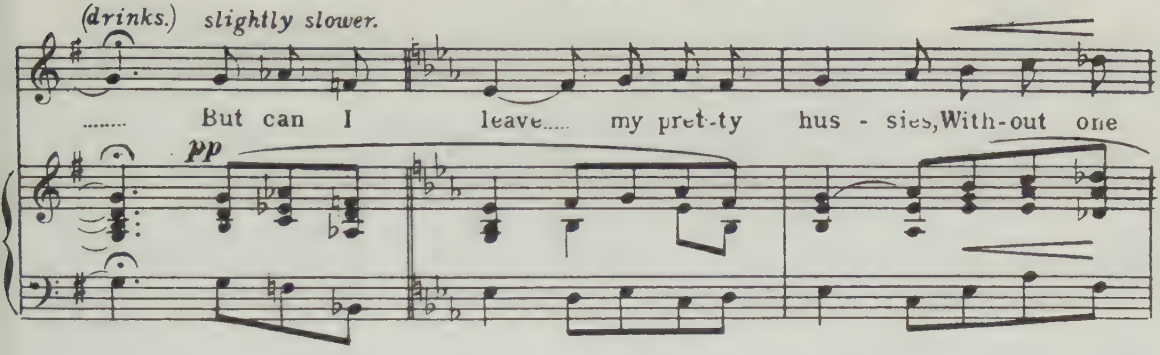
# SCENE III.

## No 52. THE CONDEMNED HOLD.

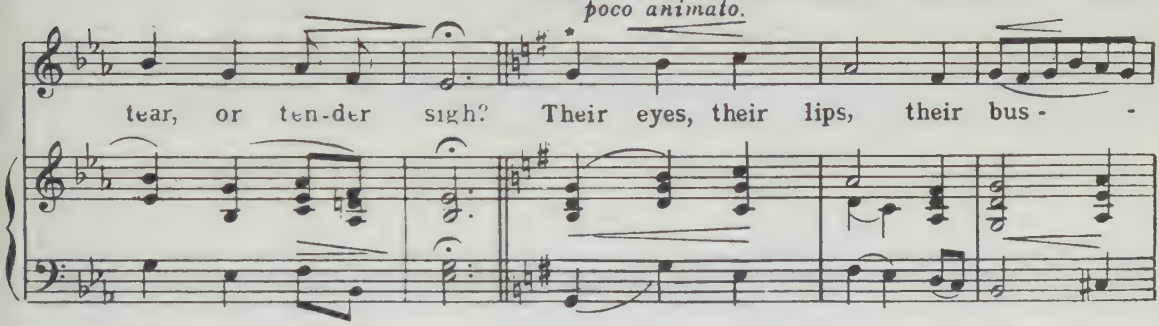
### Macheath.

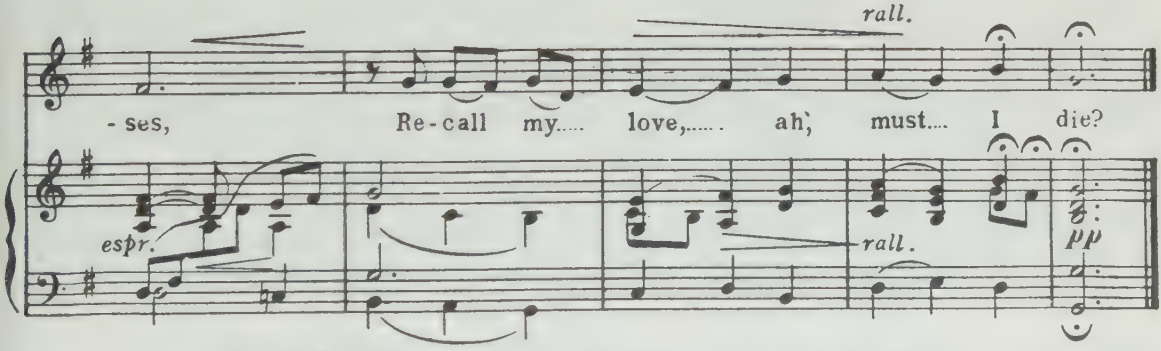


AIR.–"DID YOU EVER HEAR OF A GALLANT SAILOR?"




AIR.–WHY ARE MINE EYES STILL FLOWING?

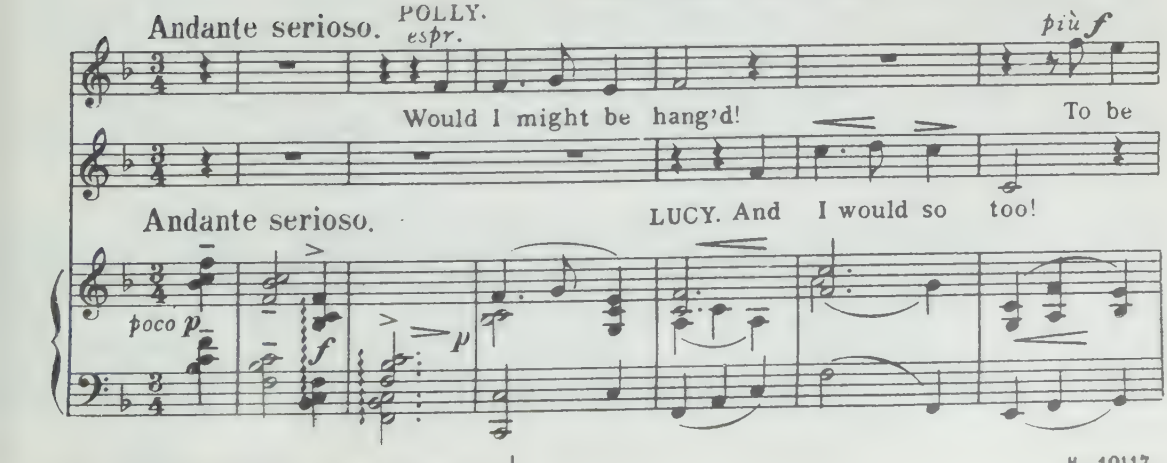


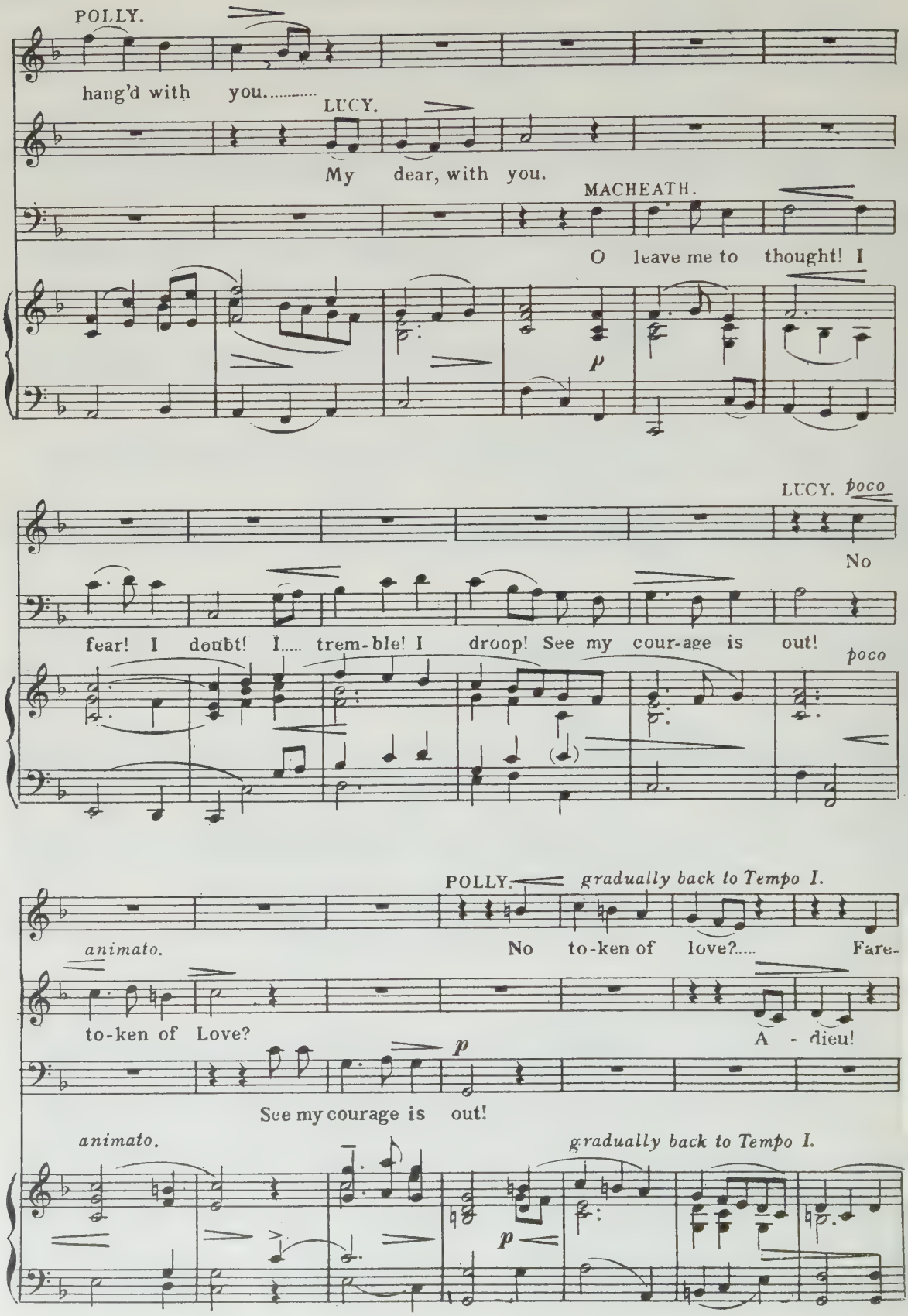

## No 53. WOULD I MIGHT BE HANG'D.

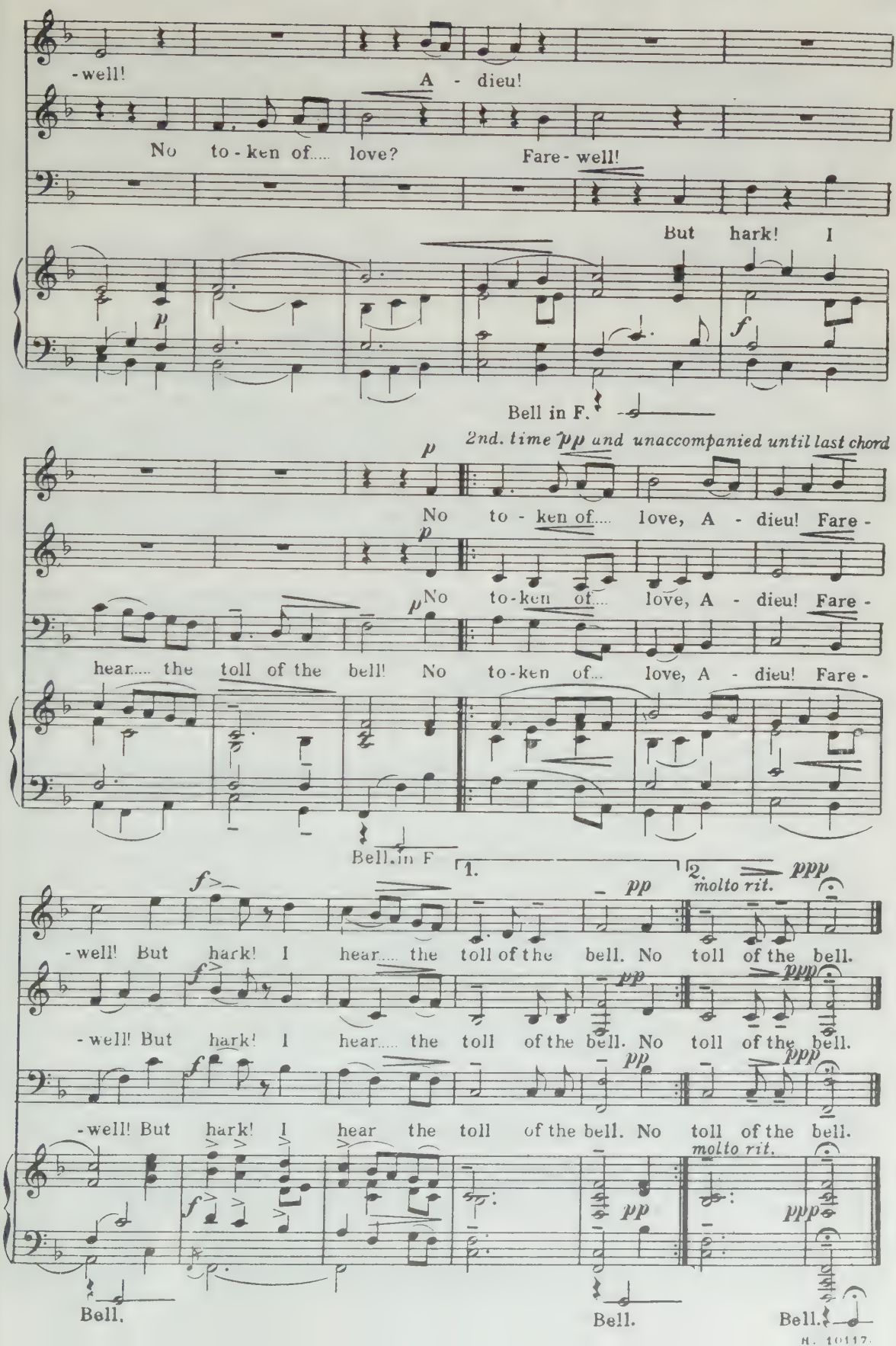
### Trio.– Polly, Lucy and Macheath

AIR.–"ALL YOU THAT MUST TAKE A LEAP."




*In performance, this section is sung in A♭.

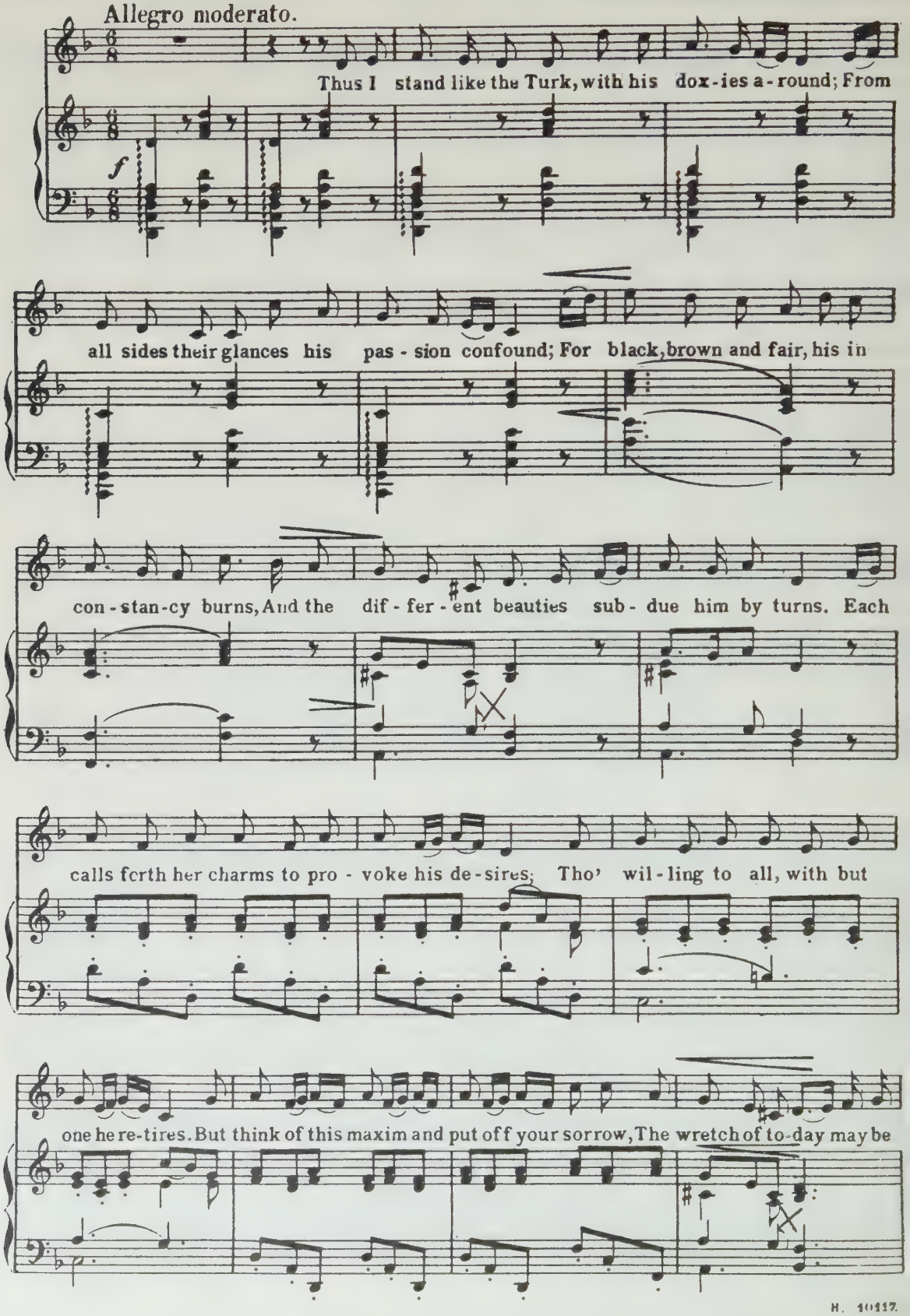

POLLY.
hang'd with you.....
LUCY.
My dear, with you.
MACHEATH.
O leave me to thought! I
p
LUCY. poco
No
fear! I doubt! I..... trem-ble! I droop! See my cour-age is out!
poco
POLLY. gradually back to Tempo I.
animato.
No to-ken of love?..... Fare-
to-ken of Love?
A - dieu!
p
See my courage is out!
animato.
gradually back to Tempo I.
p

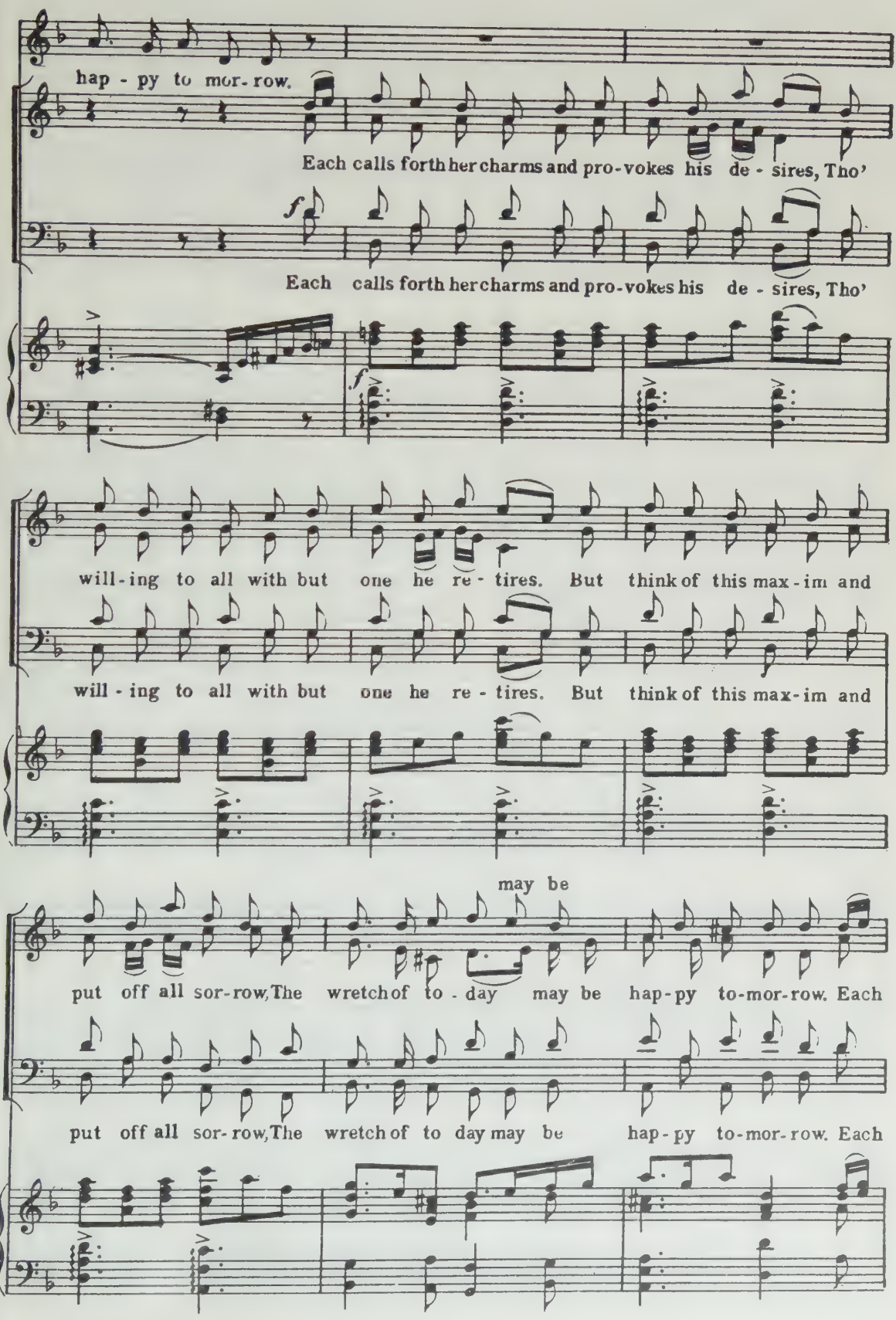

-well! A - dieu!
No to - ken of..... love? Fare - well!
But hark! I
p
f
Bell in F.
2nd. time pp and unaccompanied until last chord
p
No to - ken of..... love, A - dieu! Fare -
No to-ken of... love, A - dieu! Fare -
hear..... the toll of the bell! No to-ken of... love, A - dieu! Fare -
Bell in F
1.
2.
molto rit.
ppp
-well! But hark! I hear..... the toll of the bell. No toll of the bell.
-well! But hark! I hear..... the toll of the bell. No toll of the bell.
-well! But hark! I hear the toll of the bell. No toll of the bell.
molto rit.
Bell.
Bell.
Bell.

# No 54. THUS I STAND LIKE THE TURK.

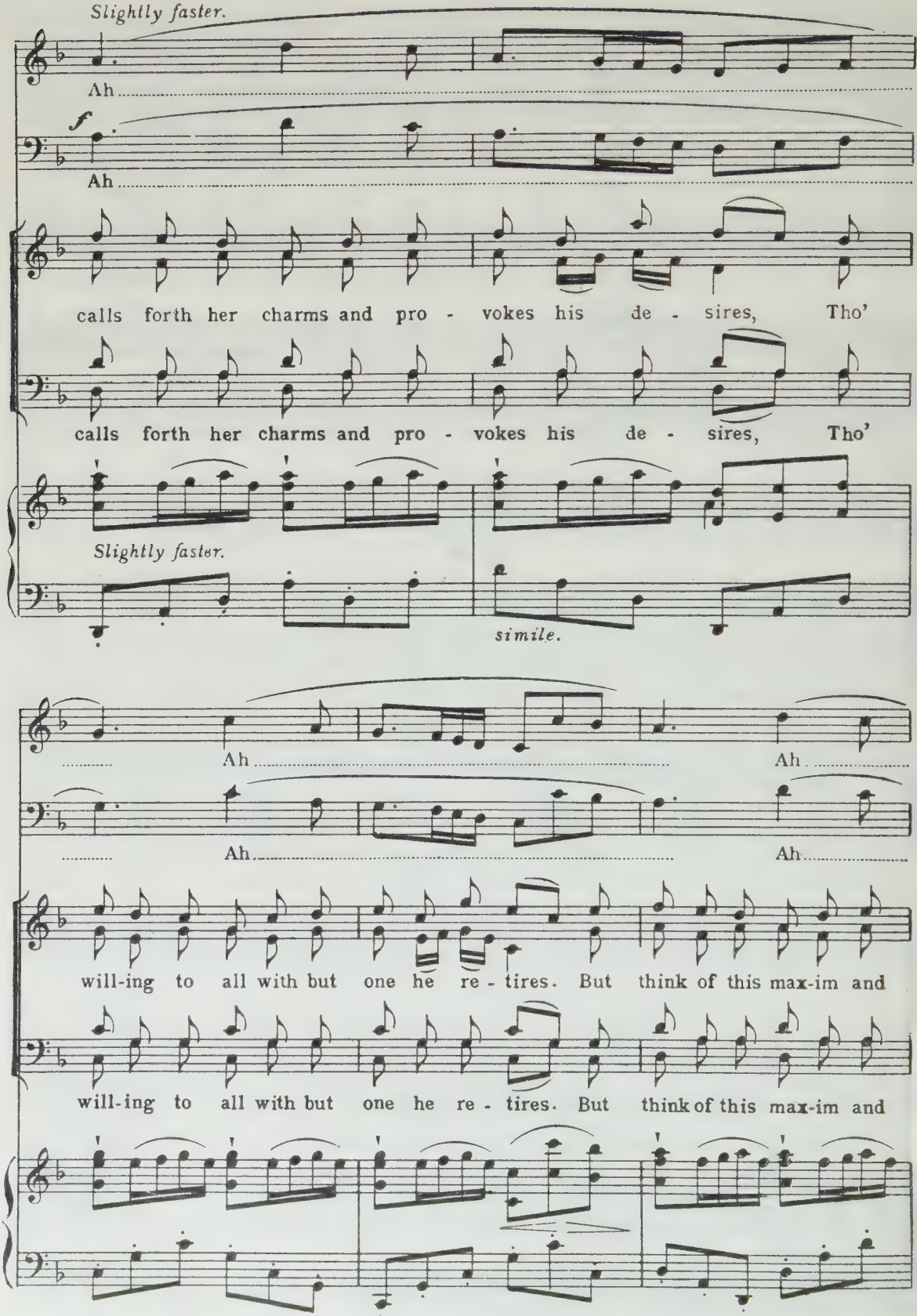
## Finale.- Macheath and Chorus.

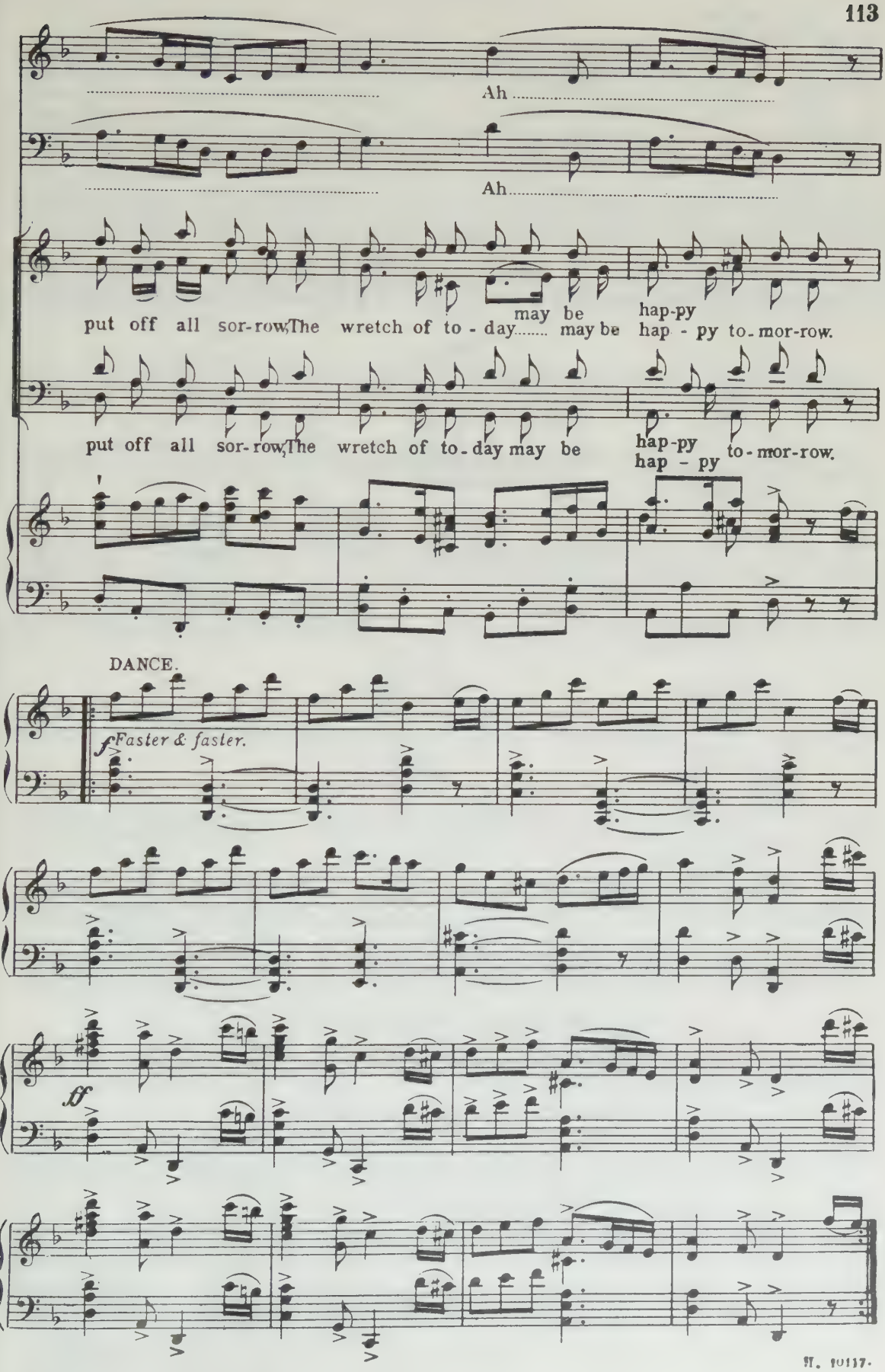
AIR.-"LUMPS OF PUDDING".

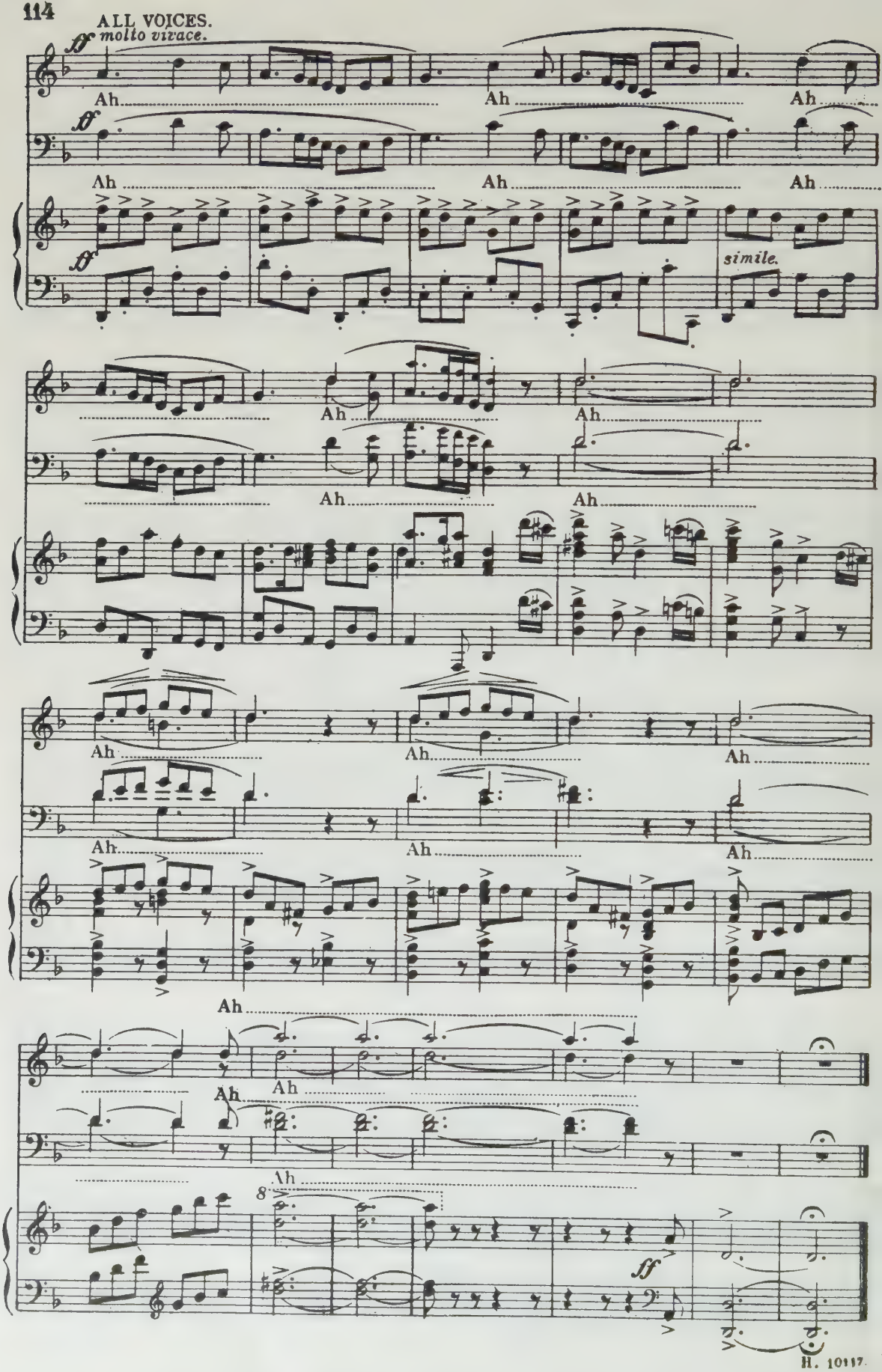



hap - py to mor - row.
Each calls forth her charms and pro - vokes his de - sires, Tho'
f
Each calls forth her charms and pro - vokes his de - sires, Tho'
f
will - ing to all with but one he re - tires. But think of this max - im and
will - ing to all with but one he re - tires. But think of this max - im and
may be
put off all sor - row, The wretch of to - day may be hap - py to - mor - row. Each
put off all sor - row, The wretch of to day may be hap - py to - mor - row. Each

ALL THE PRINCIPALS.




Ah
Ah
put off all sor-row, The wretch of to-day may be hap-py
may be hap-py to-mor-row.
put off all sor-row, The wretch of to-day may be hap-py
hap-py to-mor-row.
DANCE.
f Faster & faster.
ff


ALL VOICES.
molto vivace.
ff
Ah
simile.
ff
8
ff

# THE BEGGAR'S OPERA

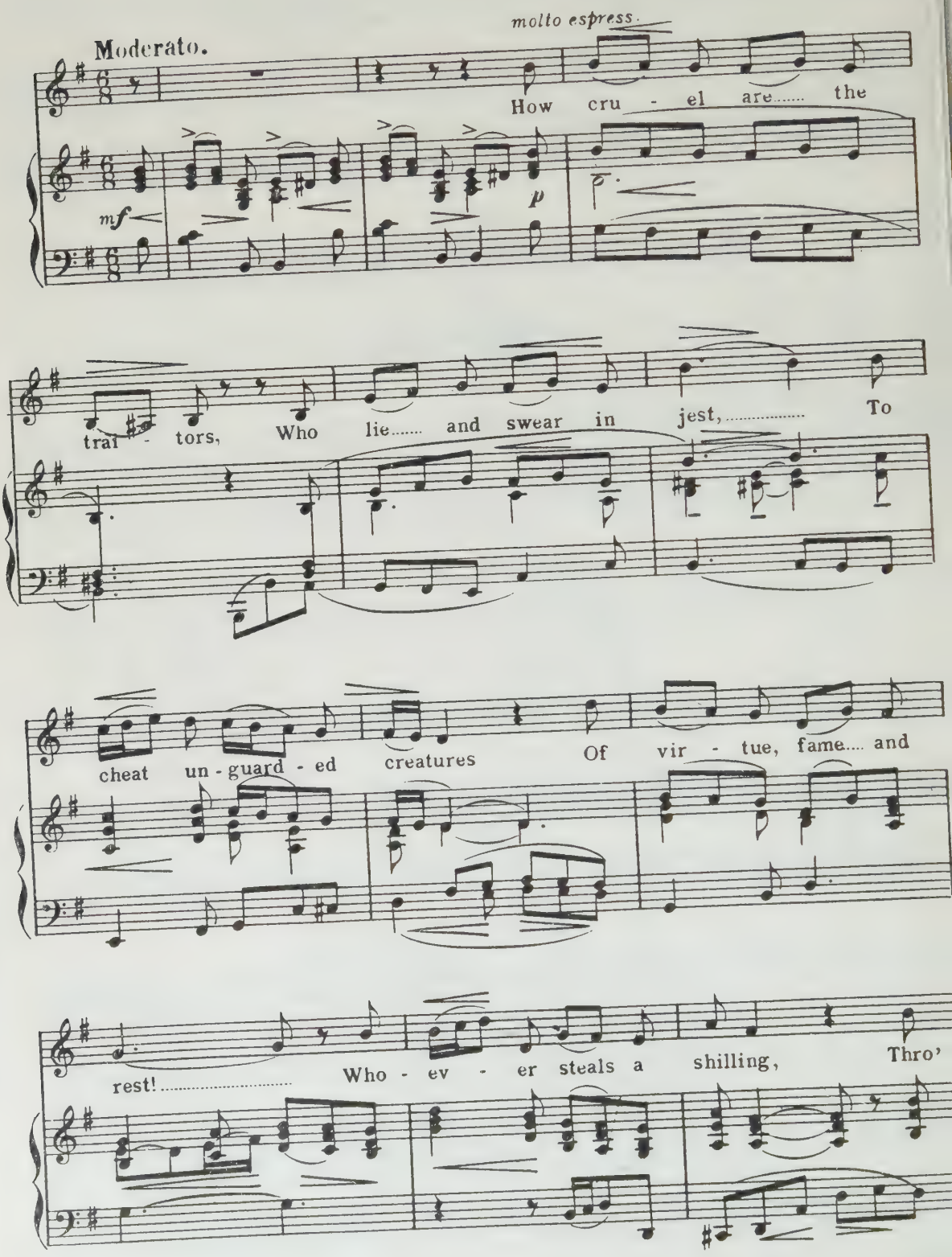
## APPENDIX.

# APPENDIX.

## *No 1. How Cruel are the Traitors.

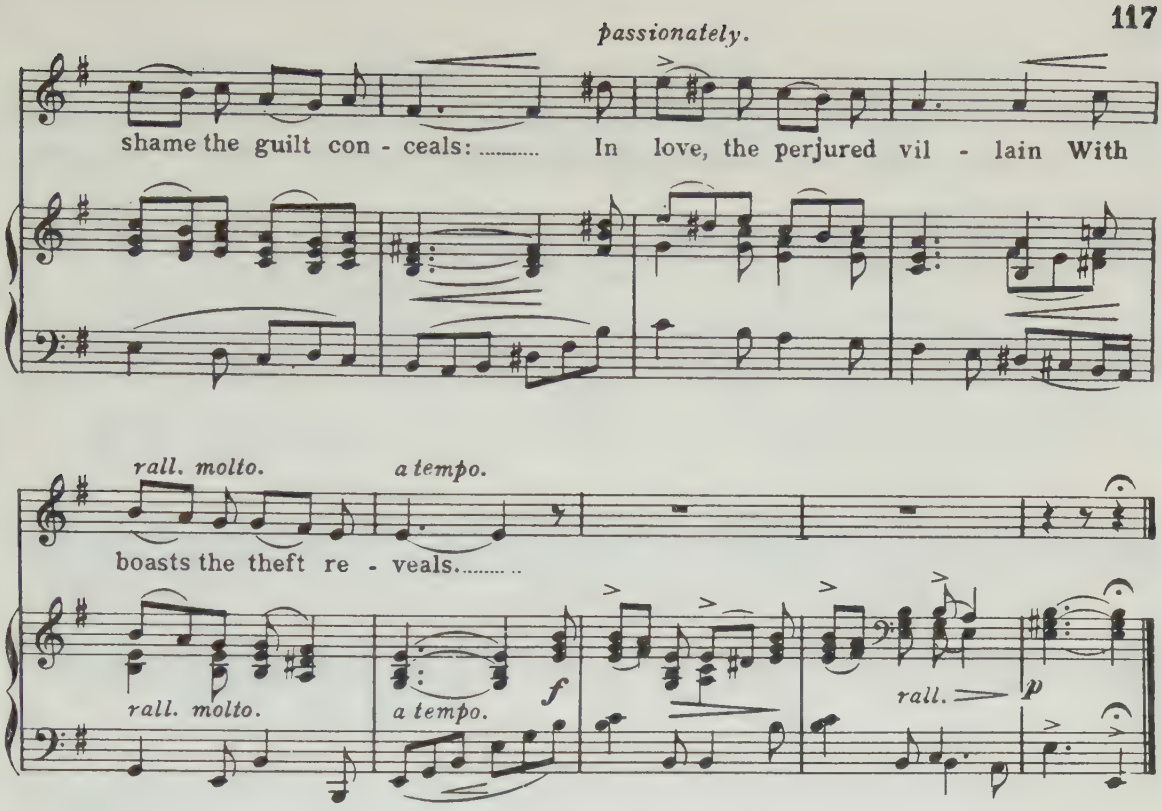
Lucy.

AIR.—"Twas when the Sea was Roaring."




H. 1011

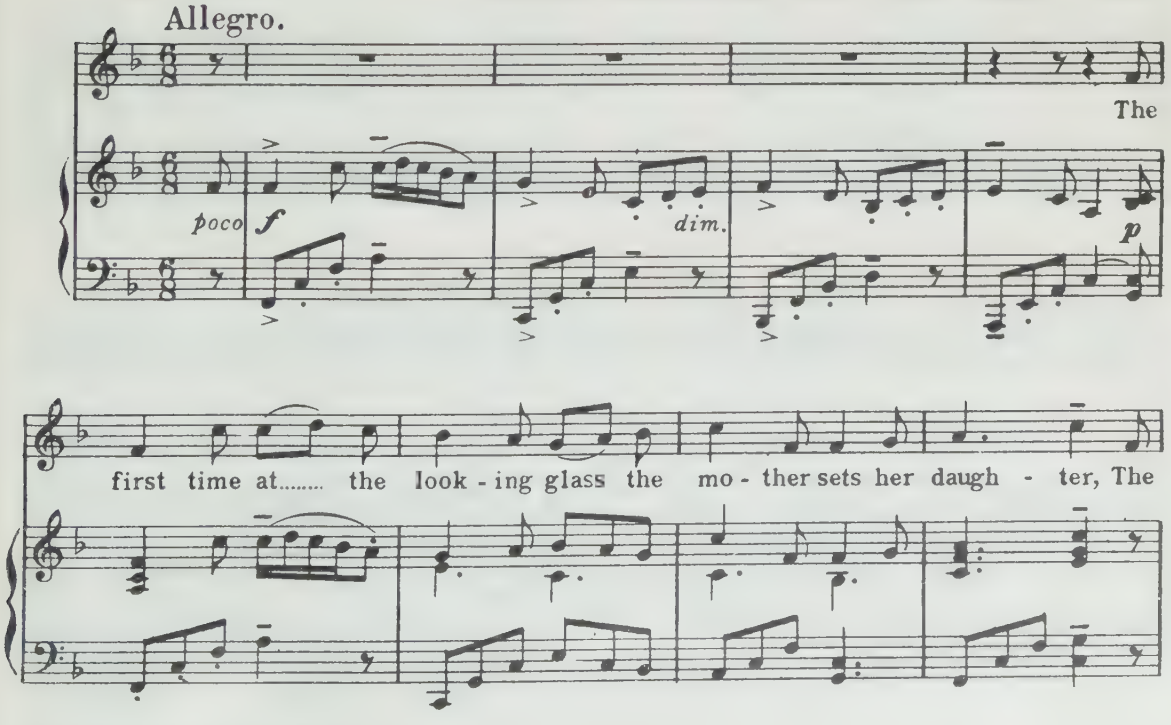
* This may be used in the place of No 31.



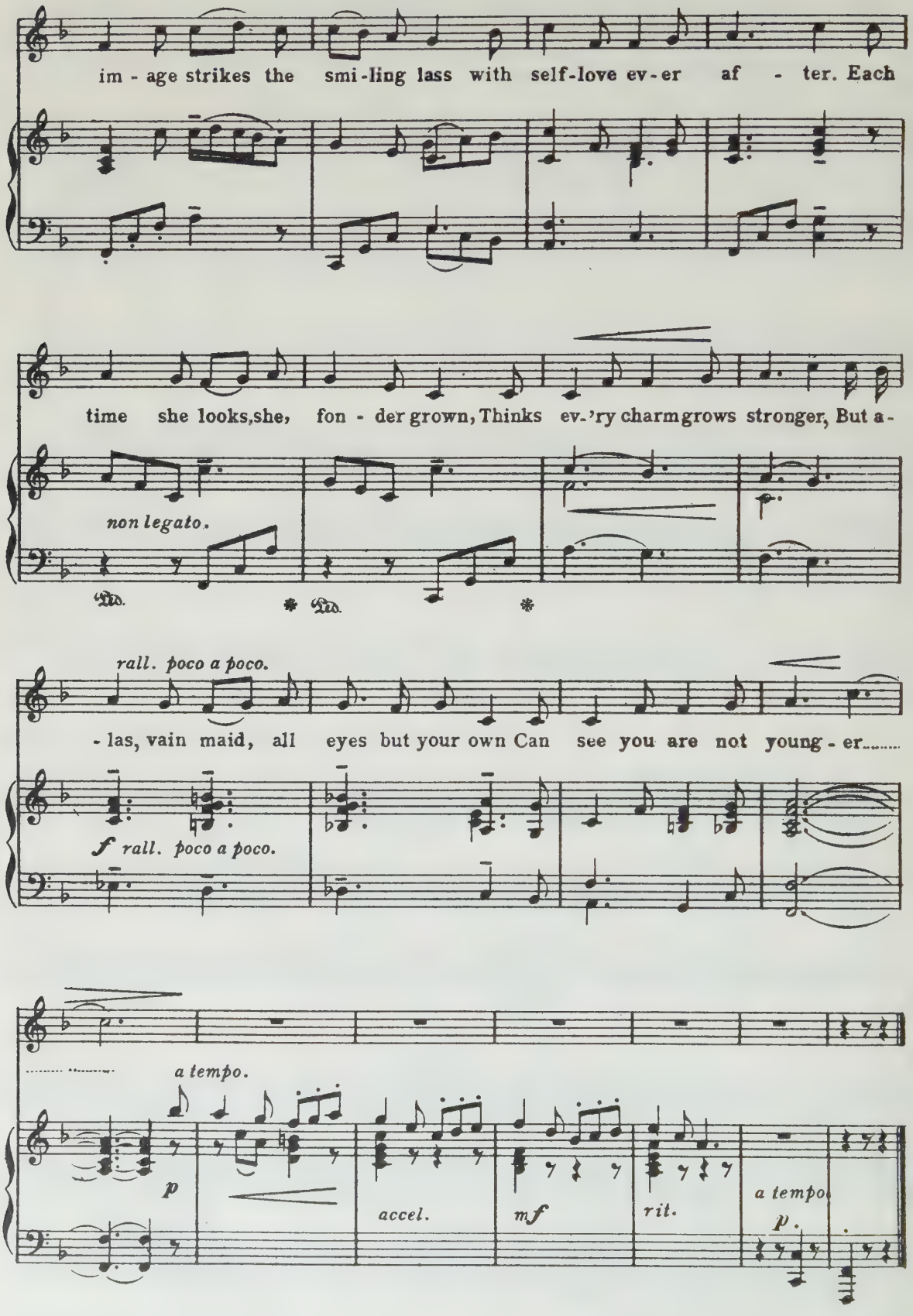

## *No 2. THE FIRST TIME AT THE LOOKING-GLASS.

Macheath.

AIR.—"THE SUN HAD LOOS'D HIS WEARY TEAMS."



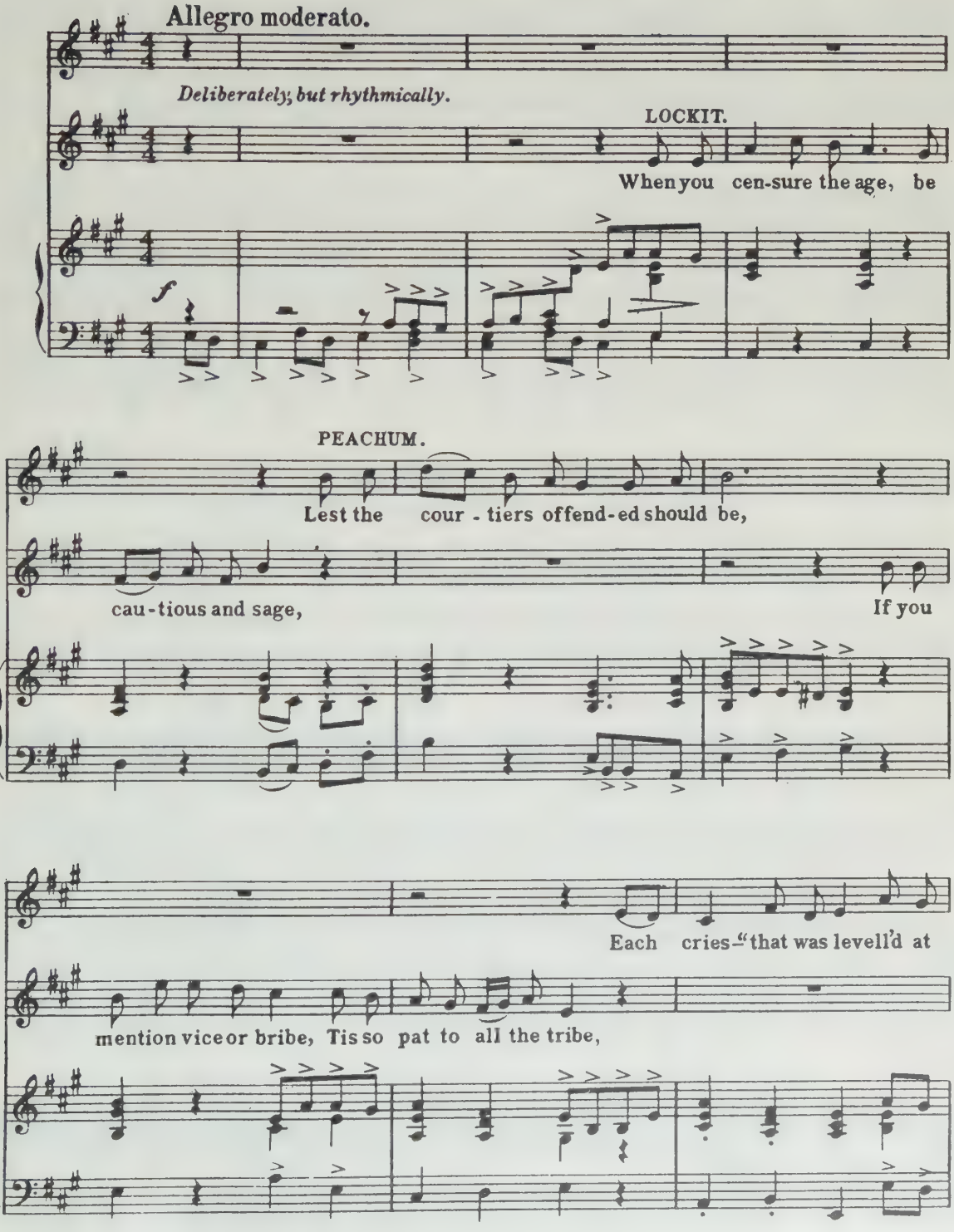

*Additional Air may be sung after No 31.


im - age strikes the smi-ling lass with self-love ev-er af - ter. Each
time she looks,she, fon - der grown, Thinks ev-'ry charm grows stronger, But a-
non legato.
Ped. * Ped. *
rall. poco a poco.
- las, vain maid, all eyes but your own Can see you are not young - er.....
f rall. poco a poco.
a tempo.
p
accel.
mf
rit.
a tempo
p.

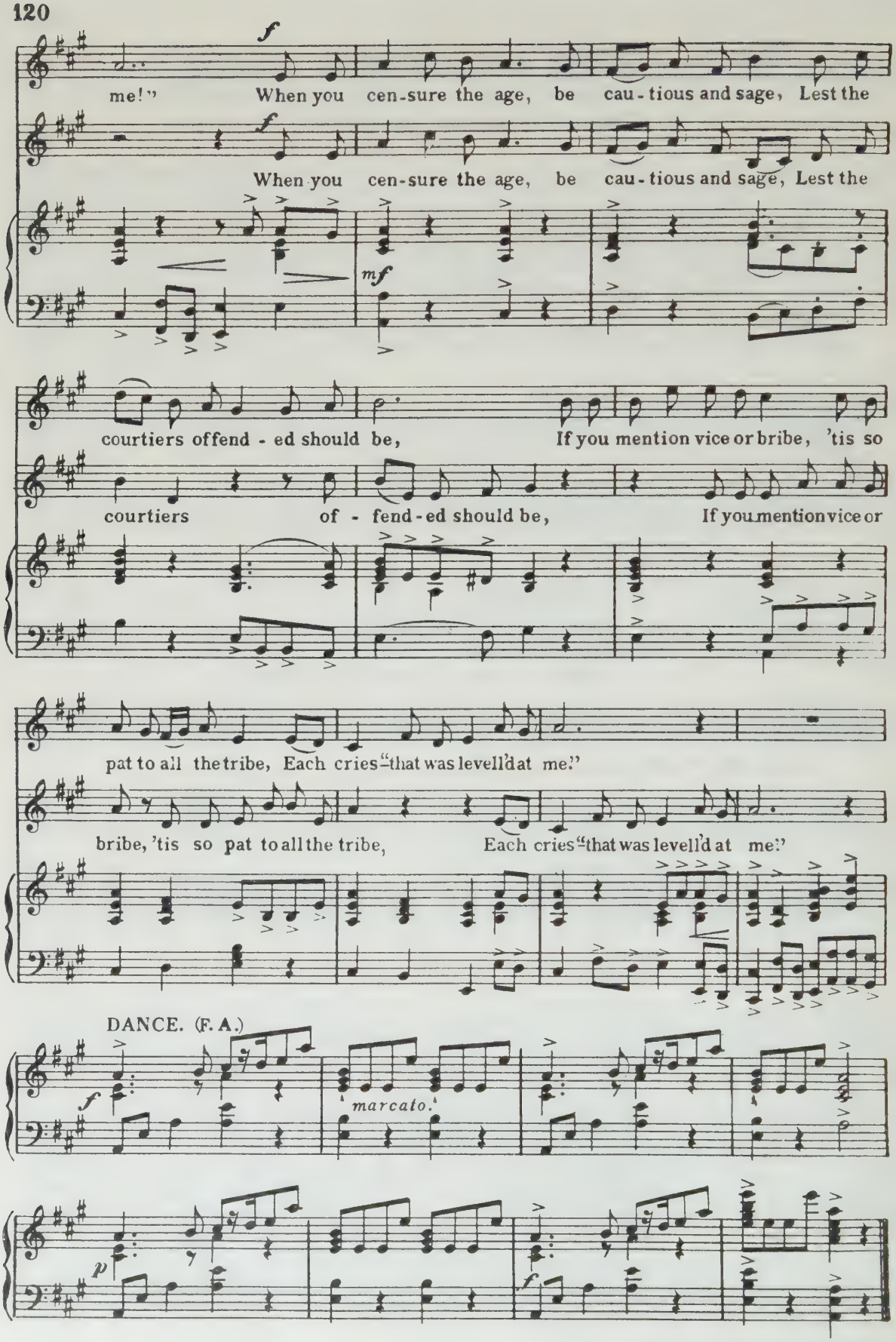
# *No 3. WHEN YOU CENSURE THE AGE.

## Duet.—Peachum and Lockit.

AIR.—"HOW HAPPY ARE WE."



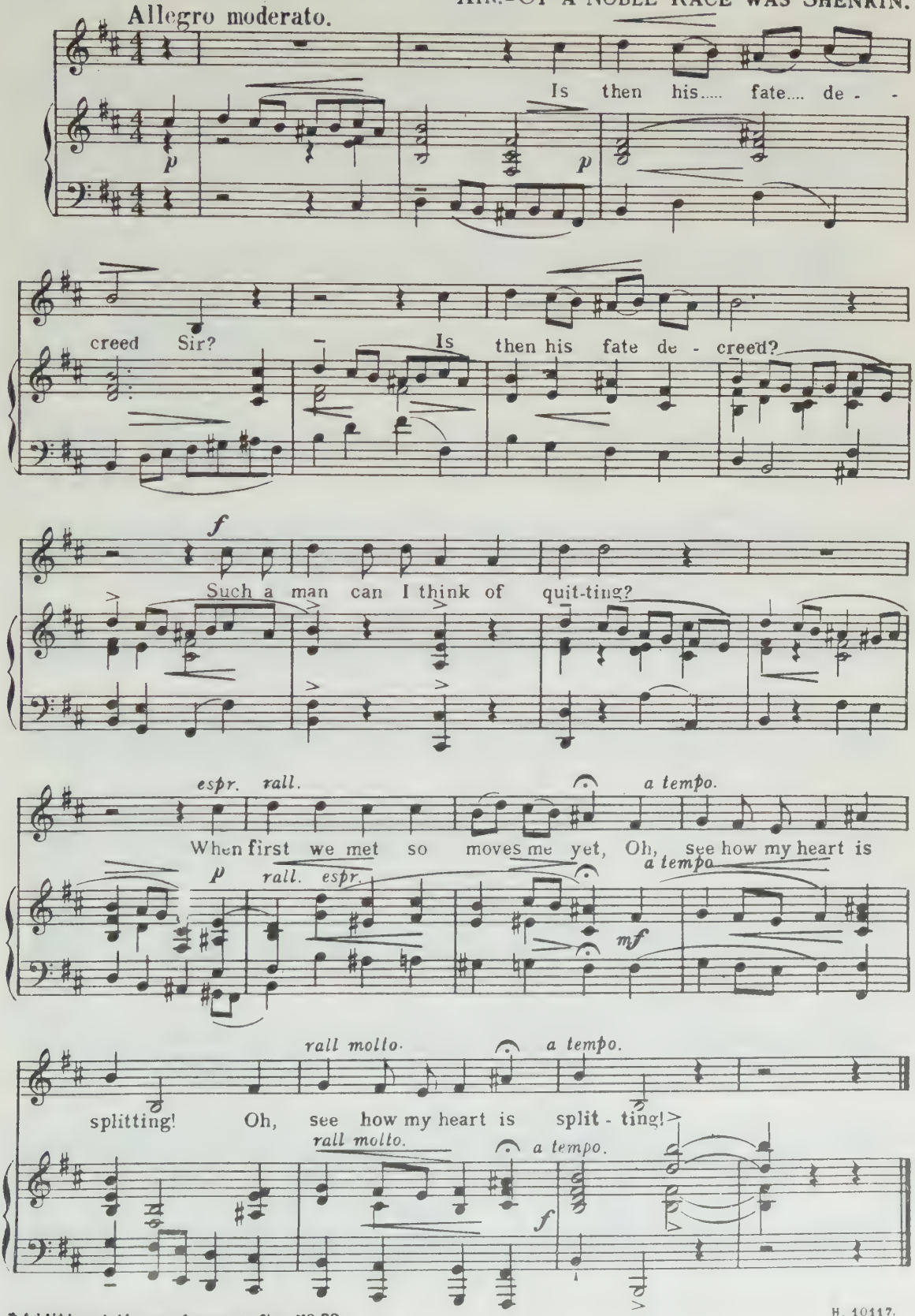

*This may be used in the place of No 32.


f
me!" When you cen-sure the age, be cau-tious and sage, Lest the
f
When you cen-sure the age, be cau-tious and sage, Lest the
mf
courtiers offend-ed should be, If you mention vice or bribe, 'tis so
courtiers of-fend-ed should be, If you mention vice or
pat to all the tribe, Each cries "that was levell'd at me!"
bribe, 'tis so pat to all the tribe, Each cries "that was levell'd at me!"
DANCE. (F. A.)
f
marcato.
p
f

# * Nº 4. Is Then His Fate Decreed?

## Lucy.

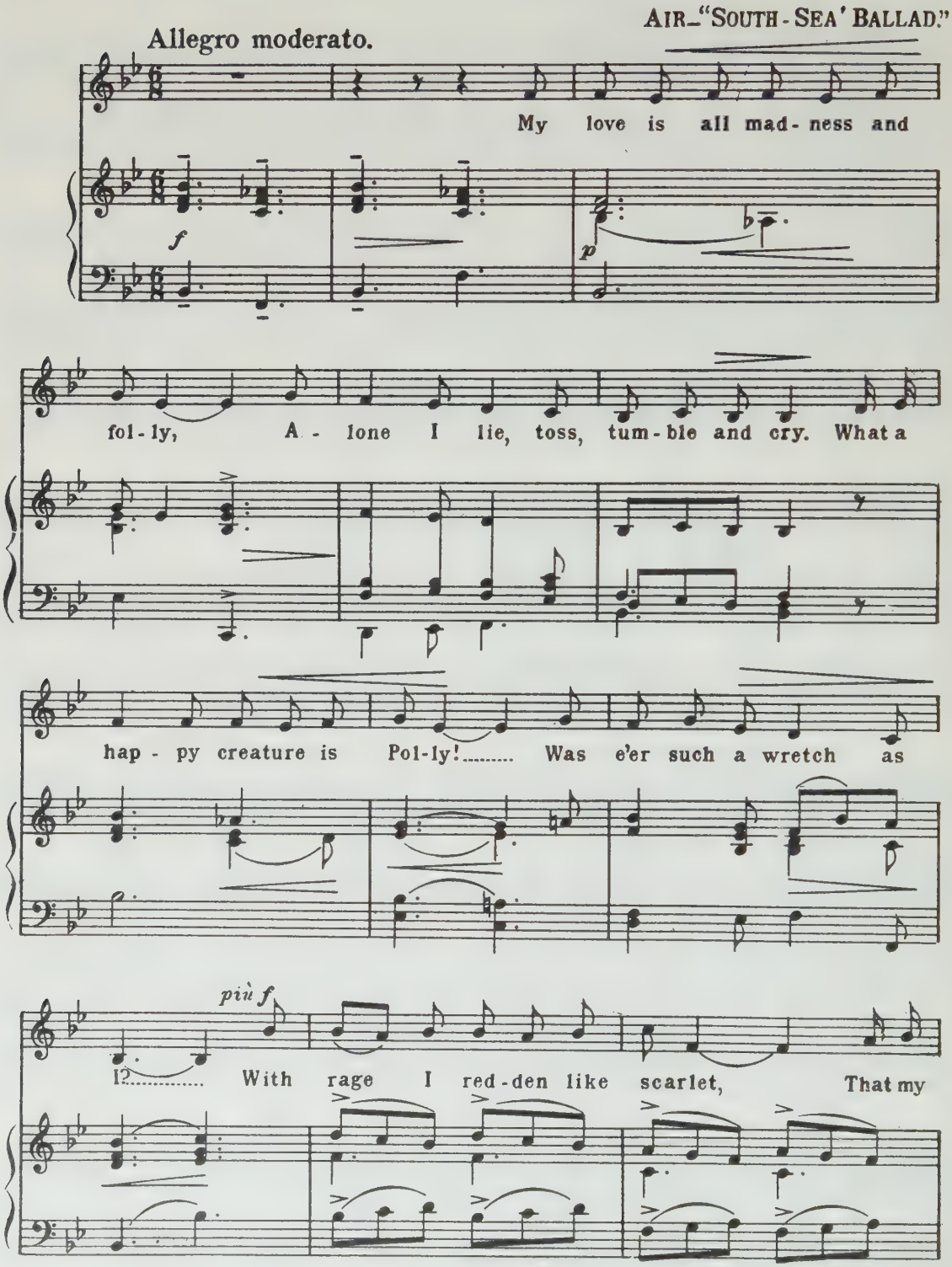
AIR.—"Of a Noble Race was Shenkin."



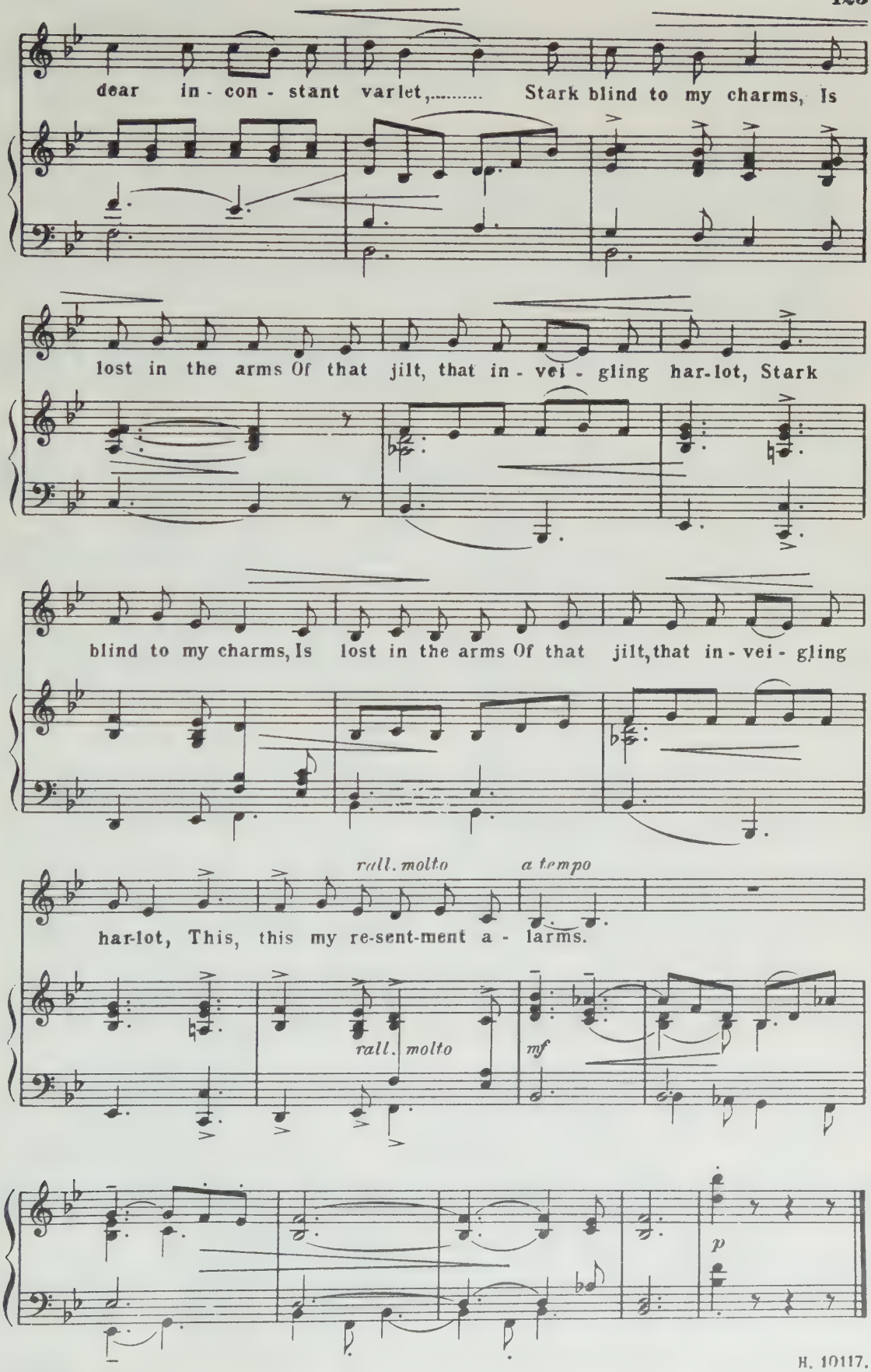

* Additional Air may be sung after Nº 32.

# *No 5. MY LOVE IS ALL MADNESS AND FOLLY.

## Lucy.



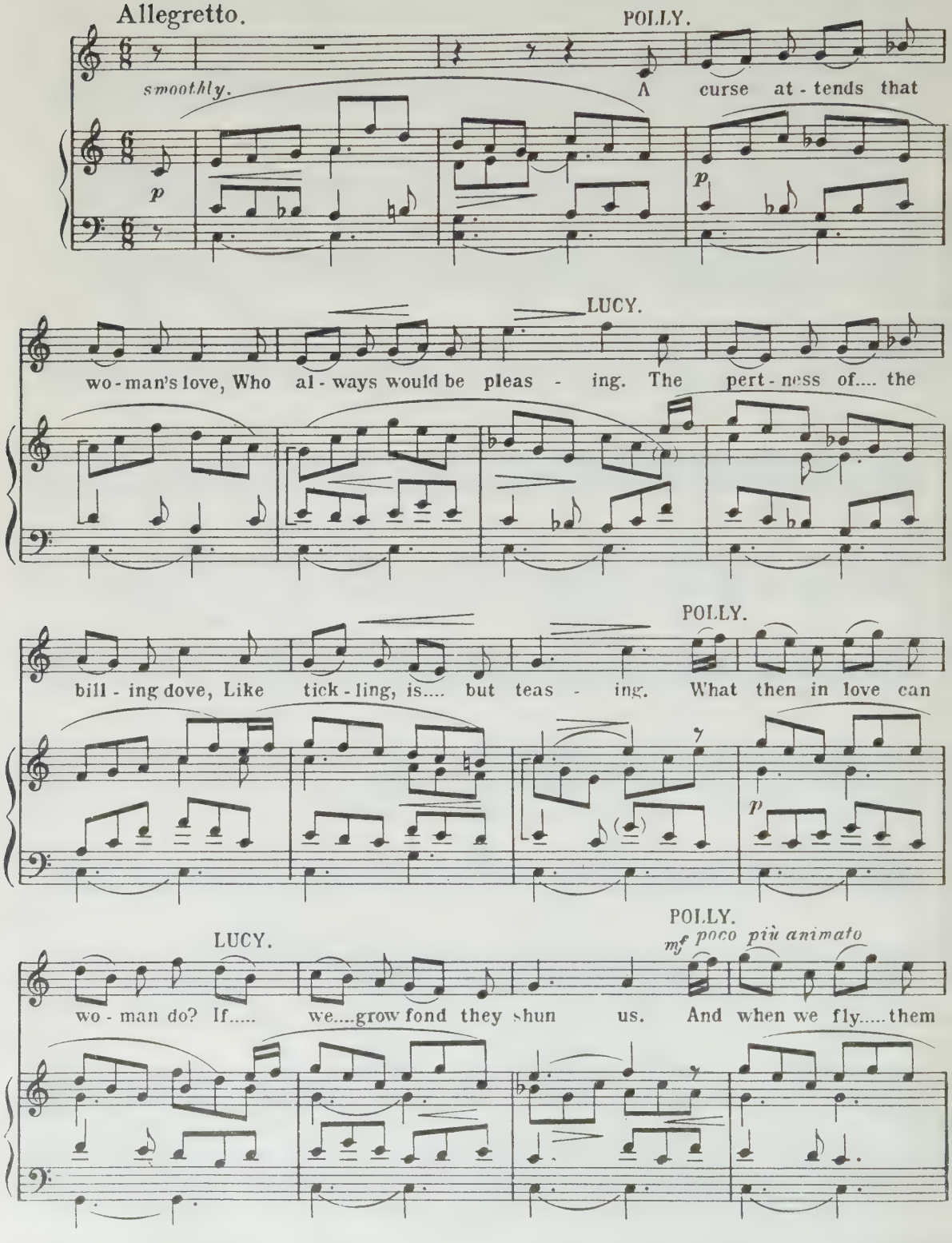

*This may be used in the place of No 46.


dear in - con - stant var let,..... Stark blind to my charms, Is
lost in the arms Of that jilt, that in - vei - gling har-lot, Stark
blind to my charms, Is lost in the arms Of that jilt, that in - vei - gling
rall. molto
a tempo
har-lot, This, this my re-sent-ment a - larms.
rall. molto
mf
p

# No 6. A Curse attends that woman's love.

## Duet.– Polly and Lucy.

AIR.–"O Bessie Bell.



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